

# SONGS of YALE



C. S. Elliot

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1870

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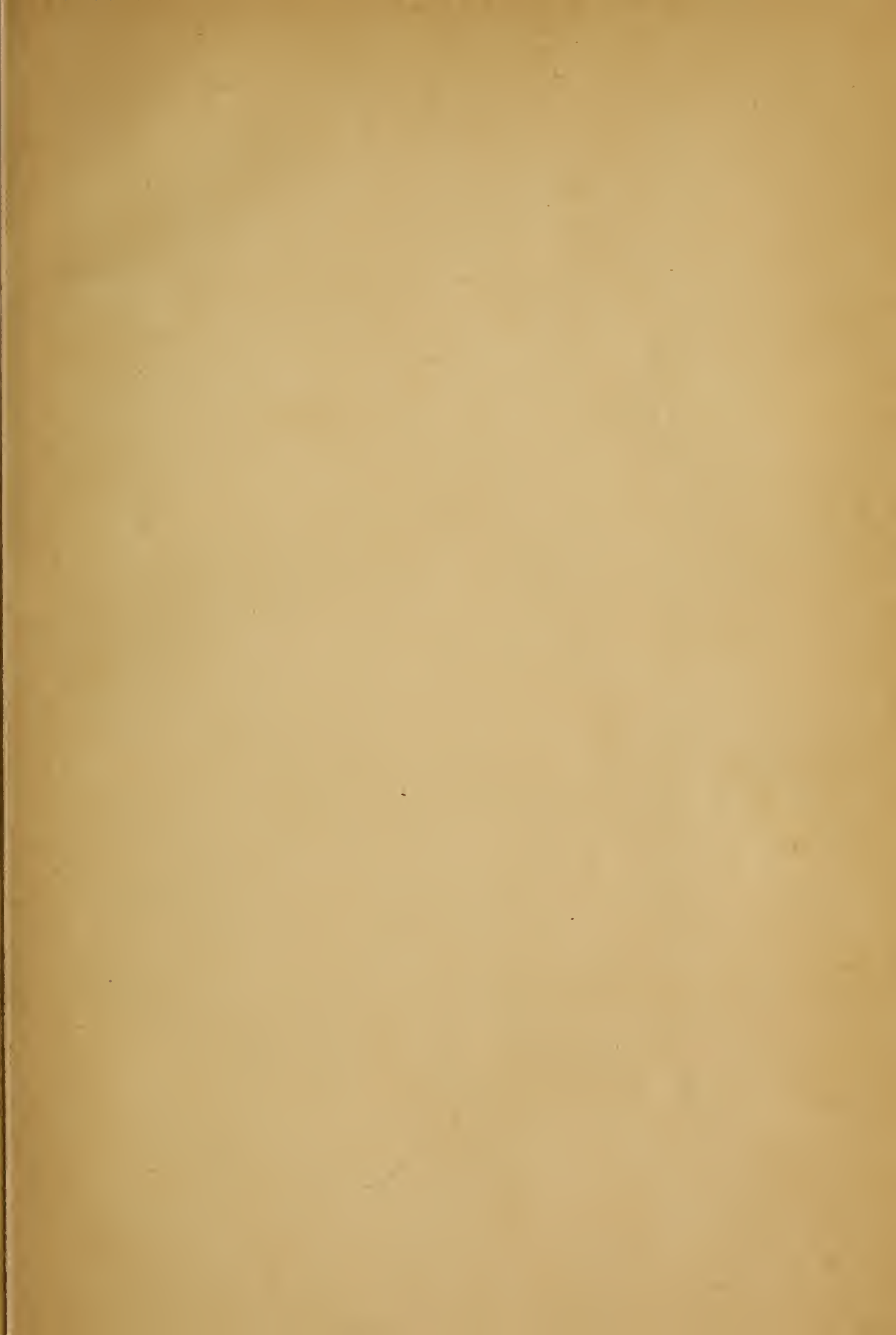
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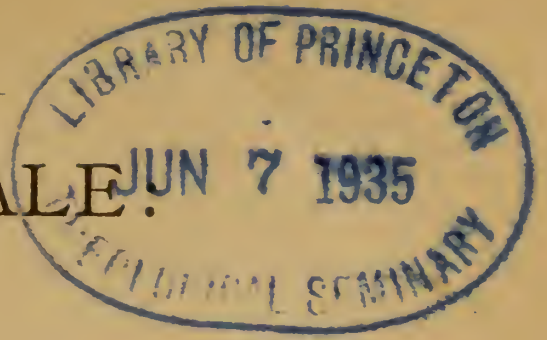








✓  
SONGS OF YALE.



A NEW COLLECTION OF COLLEGE SONGS.

EDITED BY

✓  
CHARLES S. ELLIOT, A. M.

SECOND



EDITION.

NEW HAVEN, CONN.

CHARLES C. CHATFIELD & CO.

1870.

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TO MY CLASSMATES

OF '67,

*THIS COLLECTION OF YALE COLLEGE SONGS  
IS DEDICATED.*





# PART I.

## LAURIGER.

1. Lau-ri-ger Ho-ra-ti-us, Quam dix-is-ti ve-rum,

Fu-git Eu-ro-ci-ti-us, Tempus e-dax re-rum.

U-bi sunt, O poc-u-la, Dul-ci-o-ra mel-le,

Rix-æ, pax et os-cu-la Ru-ben-tis pu-el-læ.

2 Crescit uva molliter,  
Et puella crescit,  
Sed poeta turpiter,  
Sitiens canescit. CHO.

3 Quid iuvat æternitas  
Nominis; amare  
Nisi terræ filias  
Licet, et potare! CHO.

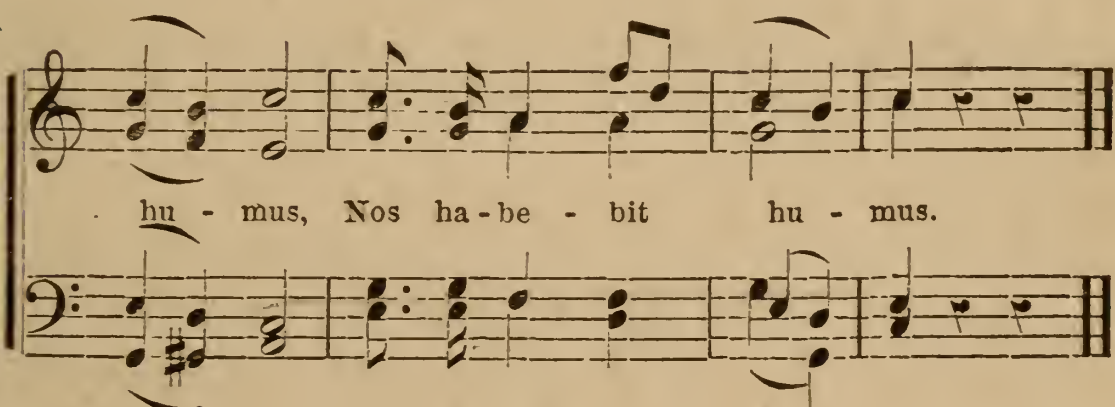
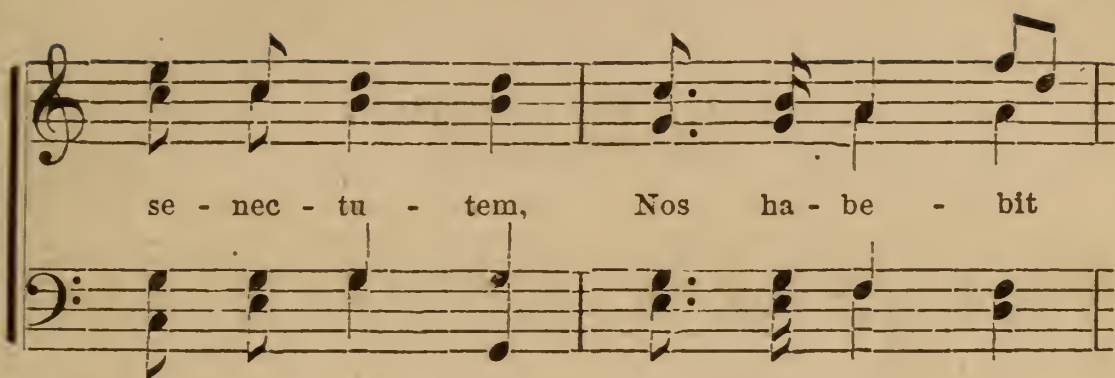
## GAUDEAMUS.

1. Gau - de - a - mus i - gi - tur, Ju - ve - nes dum

su - mus; Gau - de - a - mus i - gi - tur,

Ju - ve - nes dum su - mus; Post ju - cun - dam

ju - ven - tu - tem, Post mo - les - tam



2 Ubi sunt, qui ante nos  
In mundo fuere?  
Transeas ad superos,  
Abeas ad inferos,  
Quos si vis videre.

3 Vita nostra brevis est,  
Brevi finietur,  
Venit mors velociter,  
Rapit nos atrociter,  
Nemini parcetur.

4 Vivat academia,  
Vivant professores,  
Vivat membrum quodlibet,  
Vivant membra quælibet,  
Semper sint in flore.

5 Vivant omnes virgines,  
Faciles, formosæ,  
Vivant et mulieres,  
Teneræ amabiles,  
Bonæ laboriosæ.

6 Vivat et republica,  
Et qui illam regit,  
Vivat nostra civitas,  
Mæcenatum caritas,  
Quæ nos hic protegit.

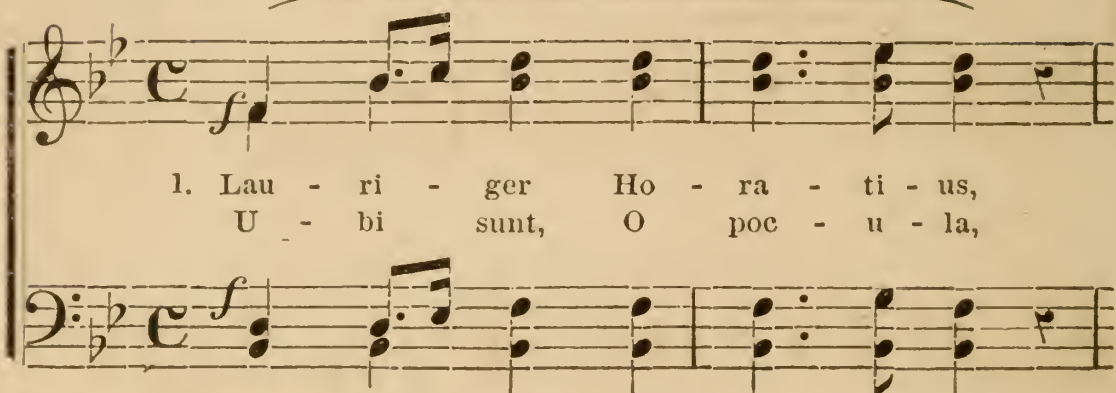
7 Pereat tristitia,  
Pereant osores,  
Pereat diabolus,  
Quivis antiburschius,  
Atque irrisores.

8 Quis confluxus hodie  
Academicorum?  
E longinquo convenerunt  
Protinusque successerunt  
In commune forum.

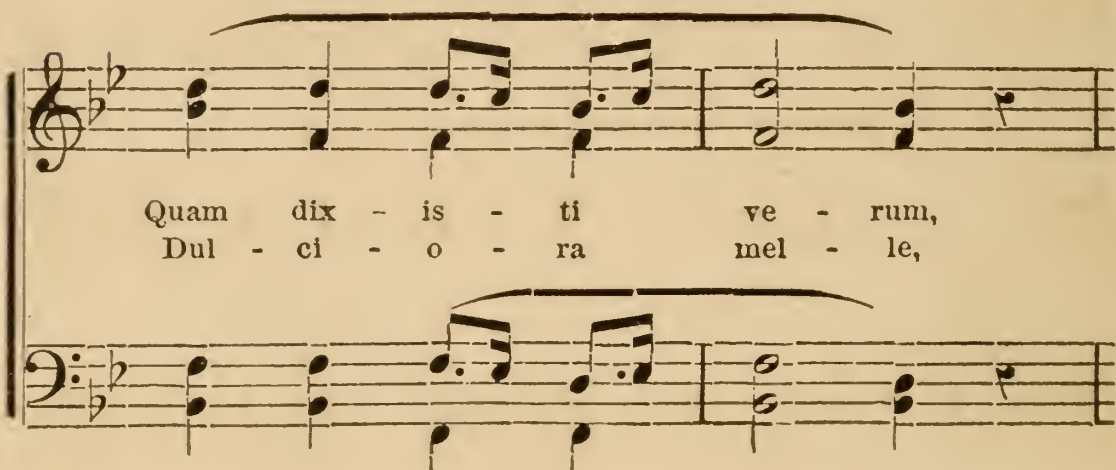
9 Alma Mater floreat,  
Quæ nos educavit,  
Caros et commilitones,  
Dissitas in regiones  
Sparsos congregavit.



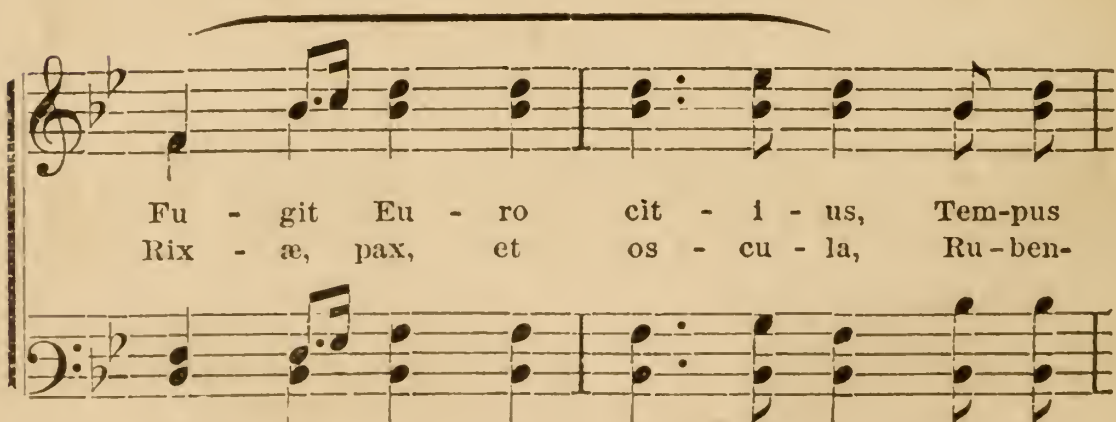
## IL PURITANI.

*Alla marcia.*


1. Lau - ri - ger Ho - ra - ti - us,  
U - bi sunt, O poc - u - la,

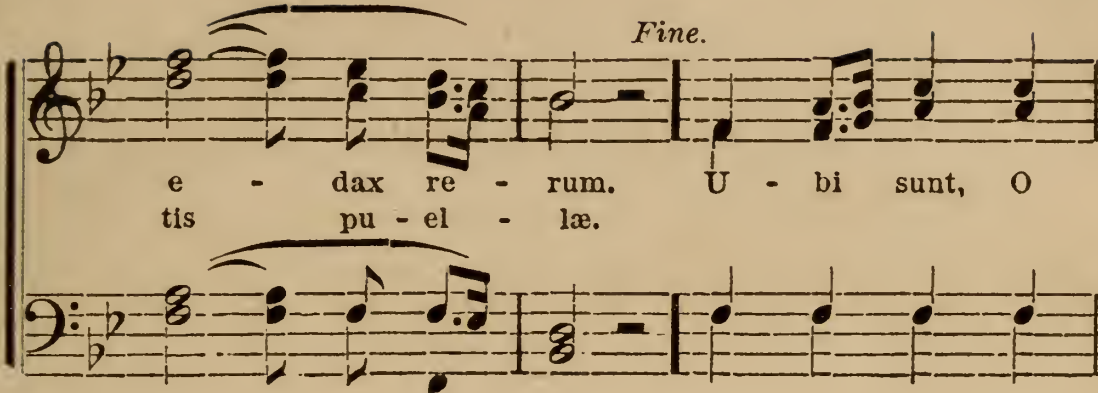


Quam dix - is - ti ve - rum,  
Dul - ci - o - ra mel - le,

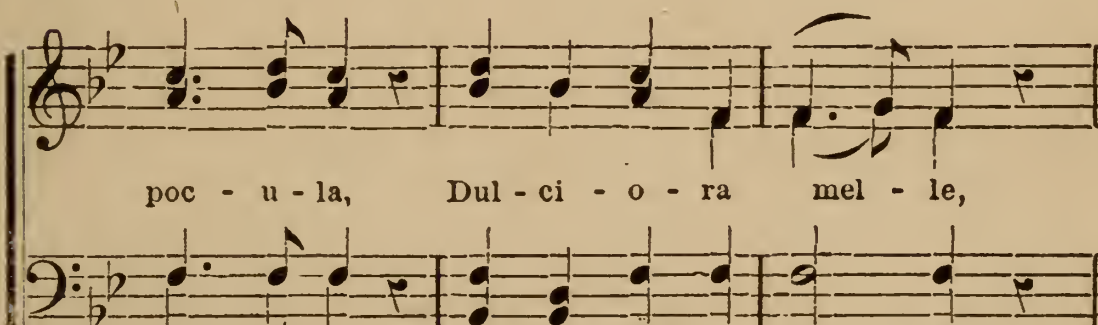


Fu - git Eu - ro cit - i - us, Tem-pus  
Rix - æ, pax, et os - cu - la, Ru - ben-

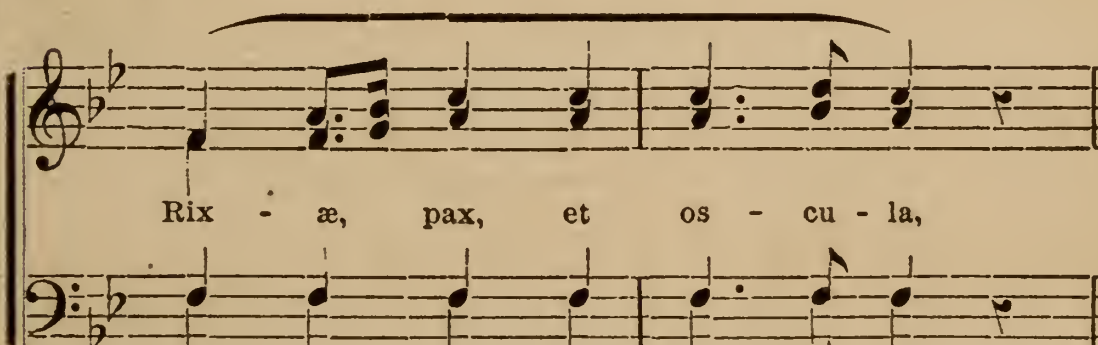
*Fine.*



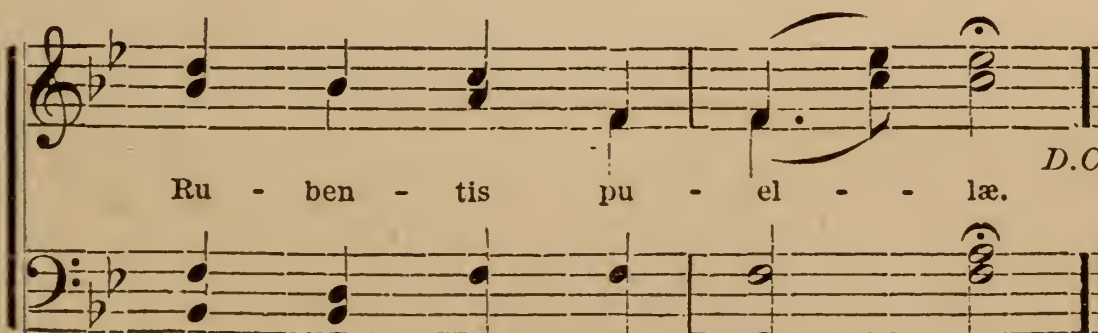
e - dax re - rum. U - bi sunt, O  
tis pu - el - læ.



poc - u - la, Dul - ci - o - ra mel - le,



Rix - æ, pax, et os - cu - la,



Ru - ben - tis pu - el - - læ. *D.C.*

2 Crescit uva molliter,  
Et puella crescit,  
Sed poeta turpiter,  
Sitiens canescit. **CHO.**

2 Quid juvat æternitas  
Nominis; amare  
Nisi terræ filias  
Licet, et potare! **CHO.**

## ALMA MATER.

SOLO. Allegretto.

1. Al - ma Ma - ter! Al - ma Ma - ter! Heav'n's bless - ing at -

*p*

This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The middle staff is a treble clef with the same key signature and time signature, containing a harmonic accompaniment of chords. The bottom staff is a bass clef with the same key signature and time signature, also containing a harmonic accompaniment. A dynamic marking of *p* (piano) is placed below the middle staff.

tend thee, While we live we will cherish, protect and de -

This system contains the next three staves of the musical score. The top staff continues the melody from the first system. The middle and bottom staves continue the harmonic accompaniment. The lyrics "tend thee, While we live we will cherish, protect and de -" are written below the top staff.

fend thee; Thy sons, dear old Yale, sing in loud, thrilling

This system contains the final three staves of the musical score on this page. The top staff continues the melody. The middle and bottom staves continue the harmonic accompaniment. The lyrics "fend thee; Thy sons, dear old Yale, sing in loud, thrilling" are written below the top staff.



chorus, While we think of thy great men who've been here before us.

## CHORUS.

*ff* Hur-rah! Hur-rah! Al - ma Ma - ter for - ev - er. Hur-

*rit.*  
rah! Hur-rah! Al - ma Ma - ter for - ev - er.

- 2 Alma Mater! Alma Mater! we ne'er shall forget thee;  
Embalmed in the shrine of our hearts have we set thee;  
Thou haven of rest in life's tempest-torn ocean,  
Where calmly we rode in youth's wildest commotion.  
Hurrah! hurrah! &c.
- 3 Alma Mater! Alma Mater! watch o'er our last parting,  
Wipe away those sad tears that too soon may be starting;  
Whisper thou o'er our doubts, "Duty calls you, be brave,  
Truth's soldiers are fainting, go, succor and save.  
Be brave, be true, your country will love you;  
Be right — your might in God above you."
- 4 Alma Mater! Alma Mater! we will bring to thy shrine  
Our first fruits of Fame, — let the offering be thine;  
You trained our young minds, and you taught us to think;  
From thy classic fountains rich draughts did we drink.  
Hurrah! hurrah! &c.
- 5 Alma Mater! Alma Mater! ere we visit thee more,  
These elms may be falling, all moss-covered o'er;  
Yet we'll tread thy old halls, though with ag'd footfall creeping,  
Their echoes shall wake joys that only were sleeping.  
Hurrah! hurrah! &c.

## BENNY HAVENS.

1. We're gather'd now, my class-mates, to join our parting

This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, 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go, But ere we start we'll drink the health of Alma Mater O.

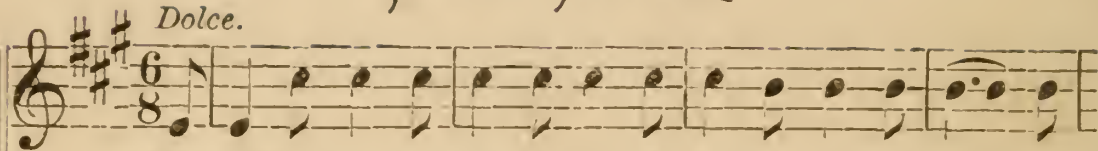
*CHORUS.*

*ff* Oh, Al-ma Ma-ter O, Oh, Al-ma Ma-ter O, But

ere we start we'll drink the health of Alma Mater O.

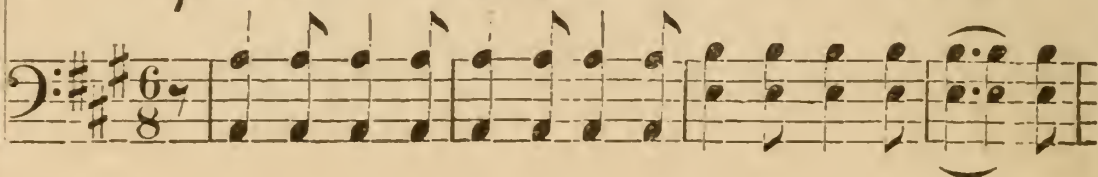
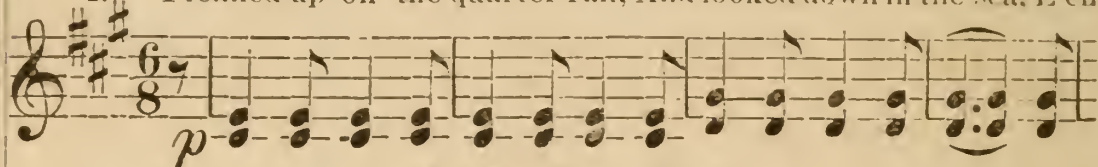
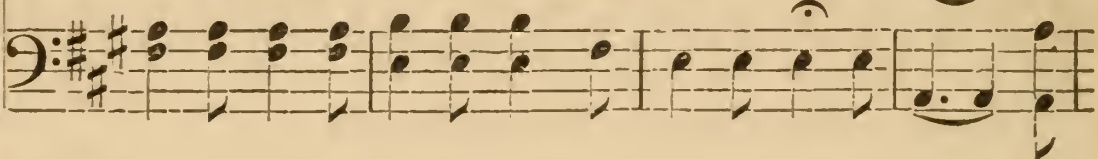
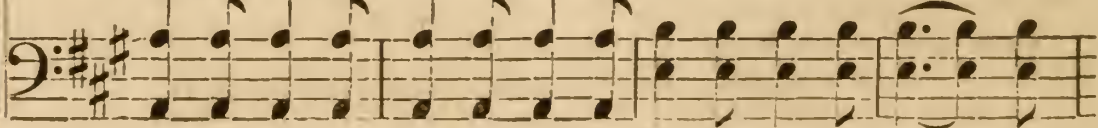
- 2 We go to taste the joys of life, like bubbles on its tide,  
Now glittering in its sunbeams and dancing in their pride,  
But bubble like they'll break and burst, and leave us sad, you know,  
There's none so sweet as memory of Alma Mater O. CHO.
- 3 Hither we came with hearts of joy, with joy we now will part,  
And give to each the parting grasp which speaks a brother's heart,  
United firm in pleasing words, which can no breaking know,  
For Sons of Yale can ne'er forget their Alma Mater O. CHO.
- 4 Then brush the tear-drop from your eye, and happy let us be,  
For joy alone should fill the hearts of those as blest as we;  
One cheerful chorus, ringing loud, we'll give before we go,  
The memory of college days and Alma Mater O.
- CHO.— Oh, Alma Mater O, Alma Mater O,  
Hurrah! hurrah! for college days and Alma Mater O.

## LAST CIGAR.

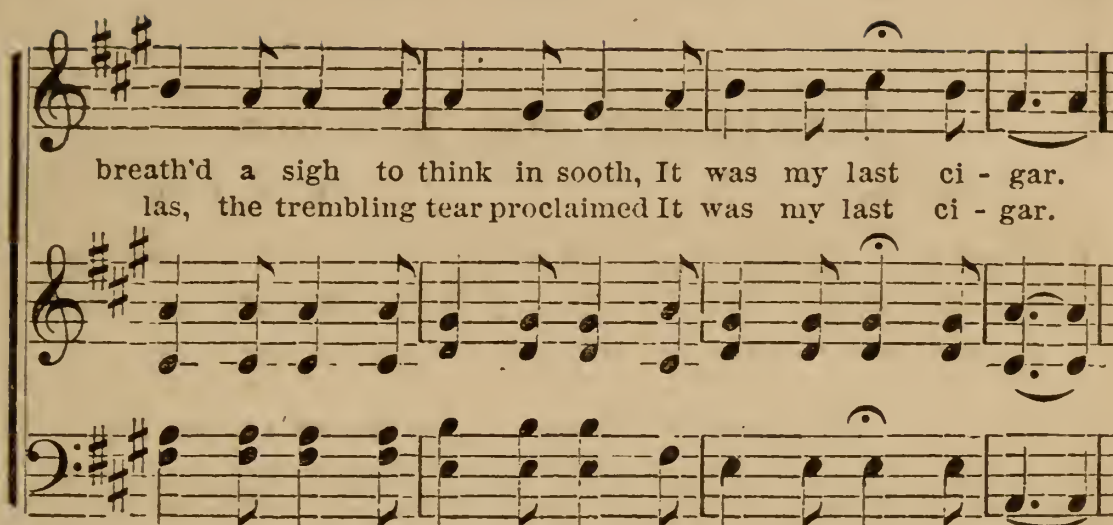
*Dolce.*

1. 'Twas off the blue Ca - na - ry isles, A glorious summer day, I

2. I leaned up-on the quarter rail, And looked down in the sea, E'en

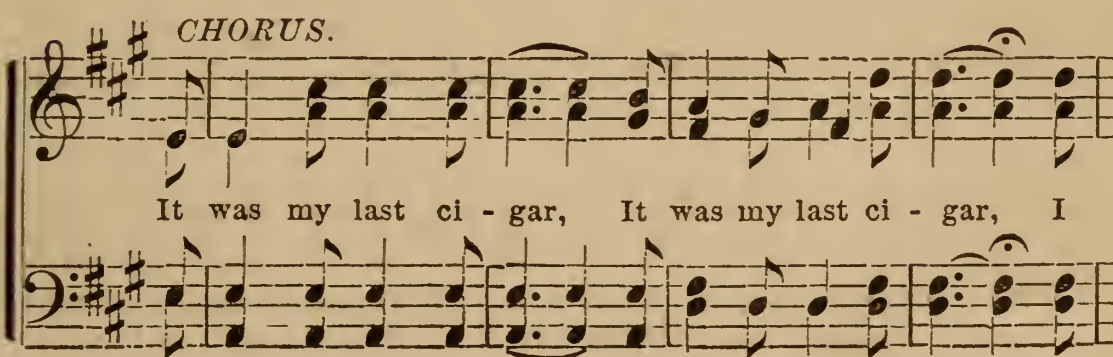
sat up-on the quarter deck, And whiffed my cares a - way; And  
there the purple wreath of smoke Was curling graceful - ly. Oh,as the volumed smoke arose, Like incense in the air, I  
what had I at such a time, To do with wasting care? A-



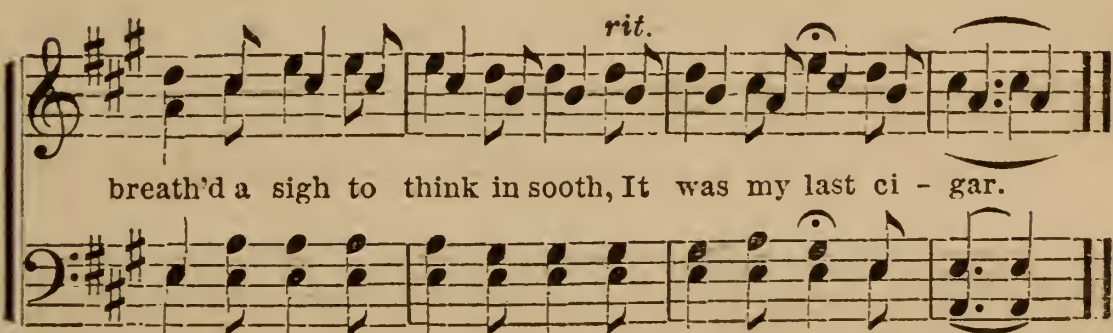


breath'd a sigh to think in sooth, It was my last ci - gar.  
las, the trembling tear proclaimed It was my last ci - gar.

CHORUS.



It was my last ci - gar, It was my last ci - gar, I



breath'd a sigh to think in sooth, It was my last ci - gar.

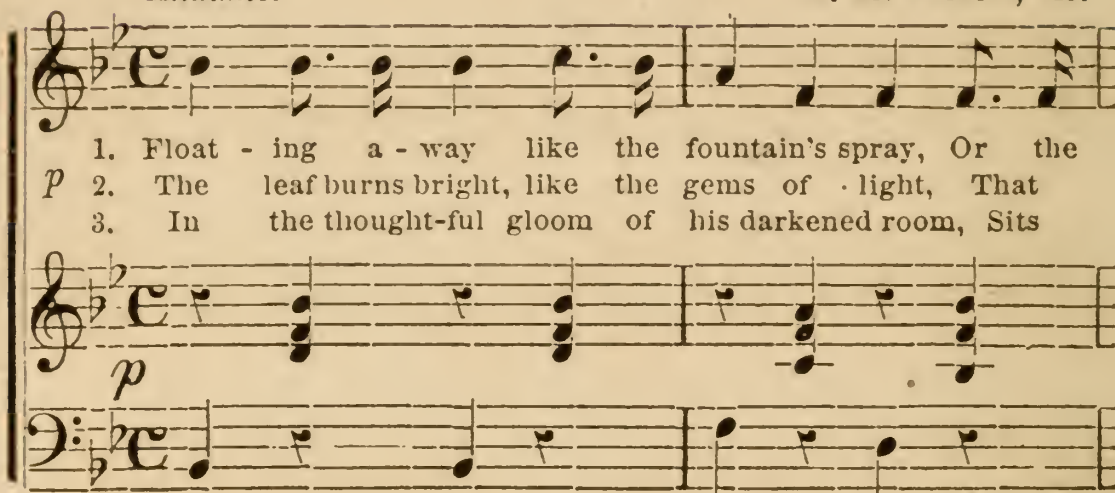
3 I watched the ashes as it came  
Fast drawing toward the end,  
I watched it as a friend would  
watch  
Beside a dying friend;  
But still the flame crept slowly on,  
It vanished into air,  
I threw it from me, spare the tale,  
It was my last cigar. CHO.

4 I've seen the land of all I love  
Fade in the distance dim,  
I've watched above the blighted  
heart,  
Where once proud hope hath been;  
But I've never known a sorrow  
That could with that compare,  
When off the blue Canaries.  
I smoked my last cigar. CHO.

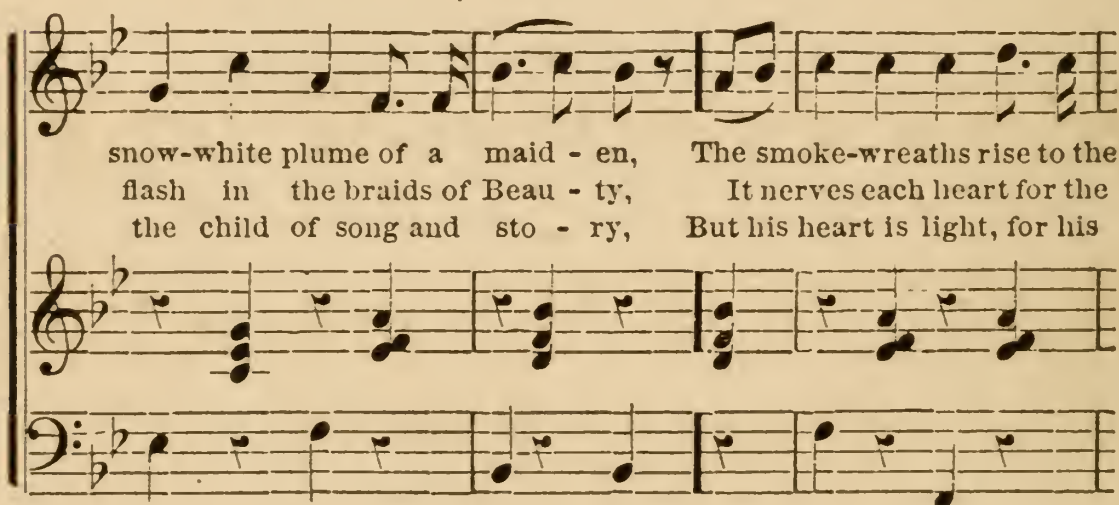
## SPARKLING AND BRIGHT.

*Andante.*

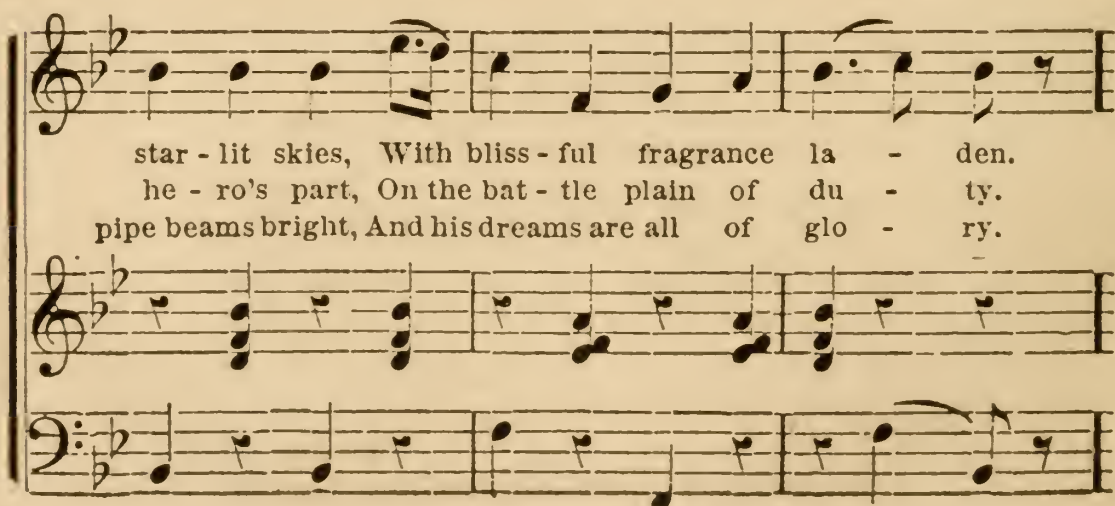
F. M. FINCH, '49.



1. Float - ing a - way like the fountain's spray, Or the  
*p* 2. The leaf burns bright, like the gems of light, That  
 3. In the thought-ful gloom of his darkened room, Sits



snow-white plume of a maid - en, The smoke-wreaths rise to the  
 flash in the braids of Beau - ty, It nerves each heart for the  
 the child of song and sto - ry, But his heart is light, for his



star - lit skies, With bliss - ful fragrance la - den.  
 he - ro's part, On the bat - tle plain of du - ty.  
 pipe beams bright, And his dreams are all of glo - ry.



## CHORUS.

*f* Then smoke a - way till the gold - en ray Lights

up the dawn of the mor-row, For a cheerful ci-gar, like a

shield, will bar The blows of care and sor - row.

- 4 By the blazing fire sits the gray-haired sire,  
And infant arms surround him;  
And he smiles on all in that quaint old hall,  
While the smoke-curles float-around him. CHO.
- 5 In the forest grand of our native land,  
When the savage conflict's ended,  
The "Pipe of Peace" brought a sweet release  
From toil and terror blended. CHO.
- 6 The dark-eyed train of the maids of Spain,  
'Neath their arbor shades trip lightly,  
And a gleaming cigar, like a new-born star,  
In the clasp of their lips burns brightly. CHO.
- 7 It warms the soul like the blushing bowl,  
With its rose-red burden streaming,  
And drowns it in bliss, like the first warm kiss  
From the lips with love-buds teeming. CHO.

## INTEGER VITÆ.

1. In - te - ger vi - tæ scel - e - ris - que pu - rus Non e - get

Mau - ris jac - u - lis, nec ar - cu, Nec ve - ne - na - tis

grav - i - da sa - git - tis, Fus - ce pha - re - tra;

2 Sive per Syrtes iter æstuosas,  
Sive facturus per inhospitalem  
Caucasum, vel quæ loca fabulosus  
Lambit Hydaspes,

3 Namque me silva lupus in Sabina,  
Dum meam canto Lalagen, et ultra  
Terminum curis vagor expeditus,  
Fugit inermem:

4 Quale portentum neque militaris  
Daunias latis alit æsculetis,

Nec Jubæ tellus generat, leonum  
Arida nutrix.

5 Pone me, pigris ubi nulla campis  
Arbor æstiva recreatur aura;  
Quod latus mundi nebulae malusque  
Jupiter urget.

6 Pone sub curru nimium propinqui  
Solis, in terra domibus negata;  
Dulce ridentem Lalagen amabo  
Dulce loquentem.

## PART II.

### LITURIA.

*Allegretto.*

1. Yale Col - lege is a jol - ly home, Swe-de-le-we-dum-

*p*

This system contains the first three staves of music. The top staff is a treble clef in B-flat major (two flats) and 2/4 time. The middle staff is a treble clef in B-flat major, 2/4 time, with a piano (*p*) dynamic marking. The bottom staff is a bass clef in B-flat major, 2/4 time. The lyrics '1. Yale Col - lege is a jol - ly home, Swe-de-le-we-dum-' are written below the first staff.

bum, We love it still, where'er we roam,

This system contains the next three staves of music. The top staff continues the melody from the first system. The middle staff continues the accompaniment. The bottom staff continues the bass line. The lyrics 'bum, We love it still, where'er we roam,' are written below the first staff.

Swe - de-le-we - dum-bum. *mf* The ve - ry songs we

This system contains the final three staves of music on the page. The top staff continues the melody. The middle staff continues the accompaniment. The bottom staff continues the bass line. The lyrics 'Swe - de-le-we - dum-bum. *mf* The ve - ry songs we' are written below the first staff.



used to sing, Swe - de-le-wee - chu - hi - ra - sa, 'Mid

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody of eighth and sixteenth notes. The middle staff is also in treble clef with the same key signature, featuring a melody of eighth notes with some beamed sixteenth notes. The bottom staff is in bass clef with the same key signature, providing a bass line with eighth notes. The lyrics 'used to sing, Swe - de-le-wee - chu - hi - ra - sa, 'Mid' are written below the staves.

memory's ech - oes long shall ring. Swe-de-le - we-dum-bum.

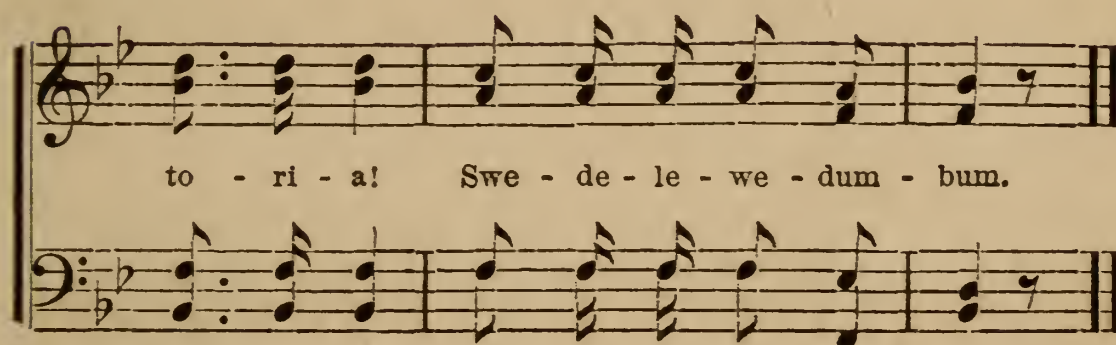
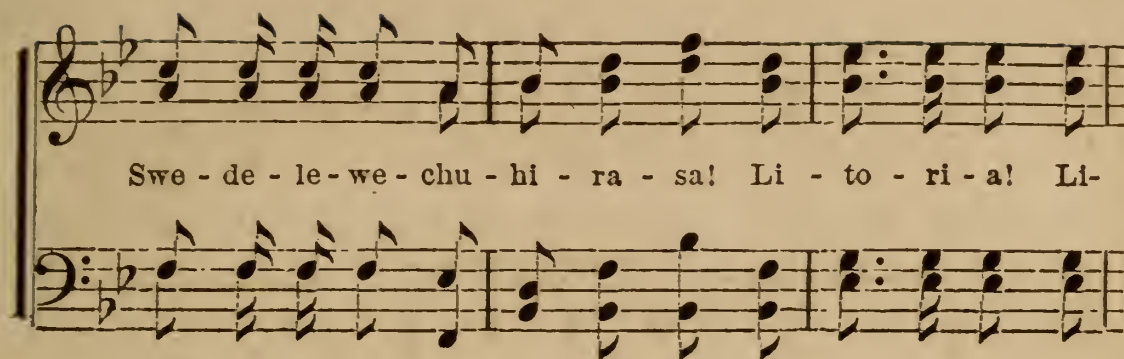
The second system of the musical score continues with three staves. The top staff has a melody of eighth notes. The middle staff has a melody of eighth notes, with a long note at the end. The bottom staff has a bass line with eighth notes, starting with a forte (*f*) dynamic marking. The lyrics 'memory's ech - oes long shall ring. Swe-de-le - we-dum-bum.' are written below the staves.

## CHORUS.

*ff* Li - to - ri - a! Li - to - ri - a!

The chorus section of the musical score consists of two staves. The top staff is in treble clef with a key signature of two flats, featuring a melody of eighth notes. The bottom staff is in bass clef with the same key signature, featuring a bass line of eighth notes. The lyrics '*ff* Li - to - ri - a! Li - to - ri - a!' are written below the staves.





- 2 As Freshmen first we come to Yale:  
 Examinations make us pale.  
 But when we reach our Senior year,  
 Of such things we have lost our fear. CHO.
- 3 As Sophomores we have a task—  
 'Tis best performed with torch and mask;  
 For Euclid dead the Students weep,  
 And bury him while Tutors sleep. CHO.
- 4 "In Junior Year we take our ease,  
 We smoke our pipe and sing our glees,"  
 When College life begins to swoon,  
 It drinks new life from the Wooden Spoon. CHO.
- 5 In Senior Year we play our parts  
 In making love and winning hearts;  
 The saddest tale we have to tell,  
 Is when we bid our friends farewell! CHO.
- 6 And then into the world we come:  
 We've made good friends, and studied some.  
 And till the sun and moon shall pale  
 We'll love and rev'rence Mother Yale. CHO.

## UPIDEE.

*SOLO.* *CHO.*

1. The shades of night were a - comin' down swift, U - pi - dee,

The first system of musical notation for 'UPIDEE.' It consists of a treble and a bass staff in G major (one sharp) and 2/4 time. The treble staff is marked 'SOLO.' and contains a melody of eighth and sixteenth notes. The bass staff is marked 'CHO.' and contains a simple accompaniment of eighth notes and rests.

*SOLO.*

U - pi - da, And the snow was a-heap-in' up drift on drift,

The second system of musical notation. The treble staff is marked 'SOLO.' and continues the melody. The bass staff continues the accompaniment.

*CHO.* *SOLO.*

U - pi - dee - i - da. Thro' a Yan - kee village a

The third system of musical notation. The treble staff is marked 'CHO.' and 'SOLO.' and contains a melody. The bass staff contains a simple accompaniment.

- youth did go, Carryin' a flag with this mot - to:

The fourth system of musical notation. The treble staff contains a melody. The bass staff contains a simple accompaniment.

CHO.

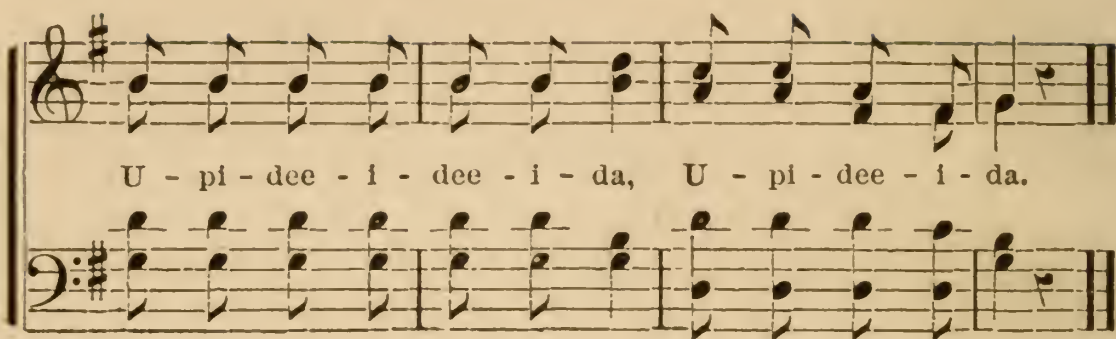
U - pi - dee - i - dee - i - da, U - pi - dee, U - pi - da,

U - pi - dee - i - dee - i - da, U - pi - dee - i - da.

r - r - r - r - r - r - r - r - r - r - r - r - r - r - r, yah, yah, yah, yah, yah,

U - pi - dee - i - dee - i - da, U - pi - dee, U - pi - da,





2 O'er his high forehead curled copious hair,  
 He'd a Roman nose, and complexion fair;  
 He'd a bright blue eye, and an auburn lash,  
 And he ever kept a shoutin' through his moustache: — CHO.

3 "Oh, dont go up," said an old man; "stop!  
 It's blowing gales up there on top,  
 You'll tumble off on the t'other side,"  
 But the hurrying stranger still replied: — CHO.

4 "Oh, dont go up such a shocking bad night,  
 Come rest in this lap," said a maiden bright;  
 A tear on his Roman nose did come;  
 But still he remarked, as upward he clumb: — CHO.

5 "Look out for the branch of the sycamore tree,  
 Dodge the rolling stones if any you see;"  
 So saying, the farmer went to bed,  
 But that singular voice replied overhead: — CHO.

6 He saw through the windows as he kept a-gettin' upper,  
 A number of families sitting at supper;  
 He eyed those slippery rocks very keen,  
 But fled as he cried, and cried while a-fleein': — CHO.

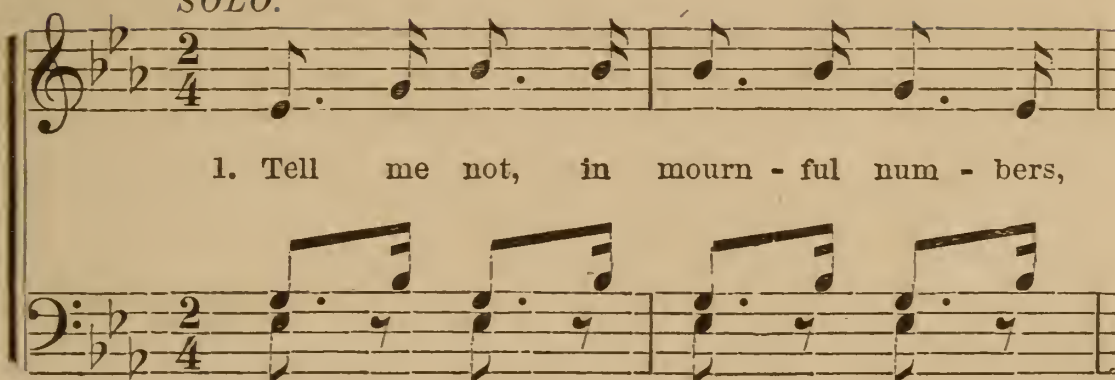
7 About quarter-past six the next forenoon,  
 A man accidentally going up soon,  
 Heard spoken above him as much as twice,  
 Those very same words in a very weak voice: — CHO.

8 Not far, I believe, from a quarter of seven,  
 He was slow getting up, the road being uneven;  
 He found buried up in the snow and ice,  
 The boy and the flag with the strange device: — CHO.

9 Yes, he's dead, defunct, without any doubt,  
 The lamp of his life entirely gone out,  
 On the drear hill-side the youth was a-layin',  
 And there was no more use for him to be a-sayin': — CHO.

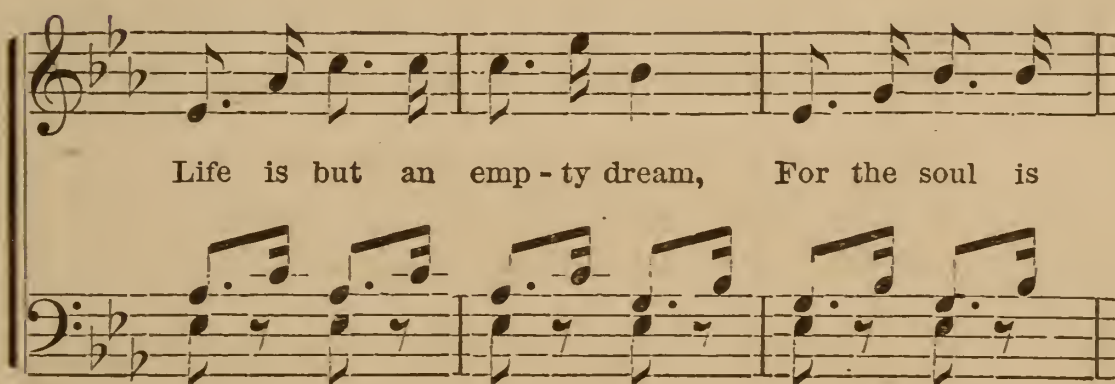
## CO - CA - CHE - LUNK.

SOLO.



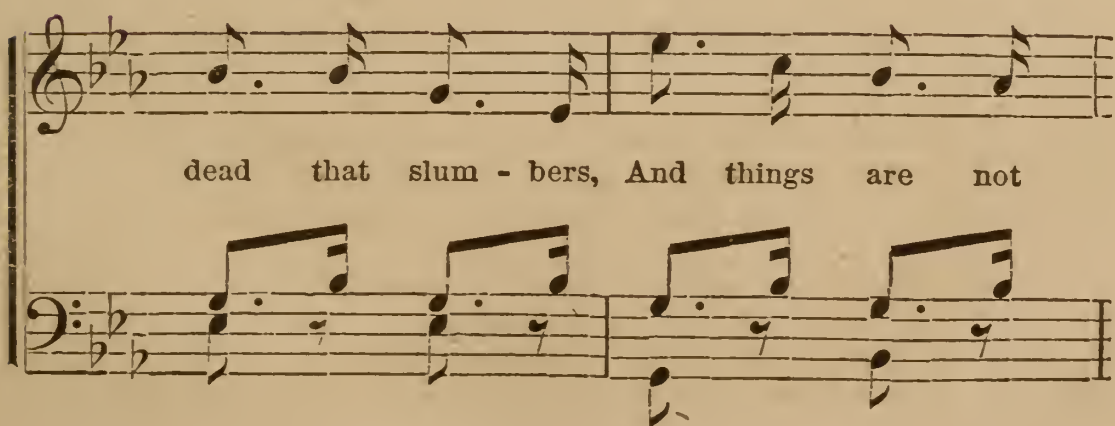
1. Tell me not, in mourn - ful num - bers,

The first system of the solo consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. It contains two measures of music: the first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4; the second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The lower staff is in bass clef with the same key signature and time signature. It contains two measures of music: the first measure has a quarter note on G2, a quarter note on A2, and a quarter note on B2; the second measure has a quarter note on C3, a quarter note on B2, and a quarter note on A2.



Life is but an emp - ty dream, For the soul is

The second system of the solo consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 2/4. It contains two measures of music: the first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4; the second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The lower staff is in bass clef with the same key signature and time signature. It contains two measures of music: the first measure has a quarter note on G2, a quarter note on A2, and a quarter note on B2; the second measure has a quarter note on C3, a quarter note on B2, and a quarter note on A2.



dead that slum - bers, And things are not

The third system of the solo consists of two staves. The upper staff is in treble clef with a key signature of two flats and a time signature of 2/4. It contains two measures of music: the first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4; the second measure has a quarter note on C5, a quarter note on B4, and a quarter note on A4. The lower staff is in bass clef with the same key signature and time signature. It contains two measures of music: the first measure has a quarter note on G2, a quarter note on A2, and a quarter note on B2; the second measure has a quarter note on C3, a quarter note on B2, and a quarter note on A2.

## CHORUS.

as they seem. Co - ca-che-lunk-che-lunk-che-la - ly,

Co - ca-che-lunk - che-lunk - che-la - ly,

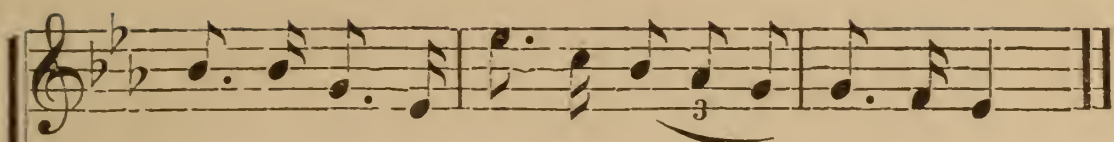
The first system of the chorus consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal melody begins with a quarter note G4, followed by a quarter note A4, and then a dotted quarter note B4. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the right hand and a single eighth note (G4) in the left hand. The lyrics "as they seem. Co - ca-che-lunk-che-lunk-che-la - ly," are written below the vocal staves, and "Co - ca-che-lunk - che-lunk - che-la - ly," is written below the piano staves.

Co - ca-che-lunk-che-lunk-che-lay, Co - ca-che-lunk-che-

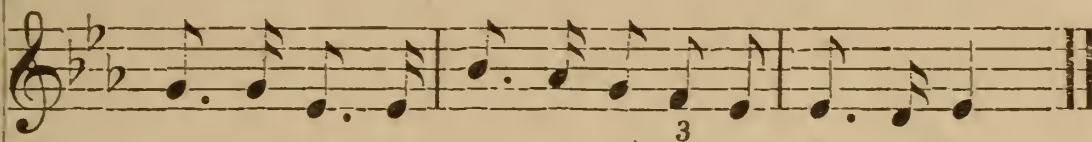
Co - ca-che-lunk-che-lunk-che-lay, Co - ca-che-lunk-che-

The second system of the chorus consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal melody continues with a quarter note C5, followed by a quarter note B4, and then a dotted quarter note A4. The piano accompaniment features a triplet of eighth notes (C5, B4, A4) in the right hand and a single eighth note (C5) in the left hand. The lyrics "Co - ca-che-lunk-che-lunk-che-lay, Co - ca-che-lunk-che-" are written below the vocal staves, and "Co - ca-che-lunk-che-lunk-che-lay, Co - ca-che-lunk-che-" is written below the piano staves.

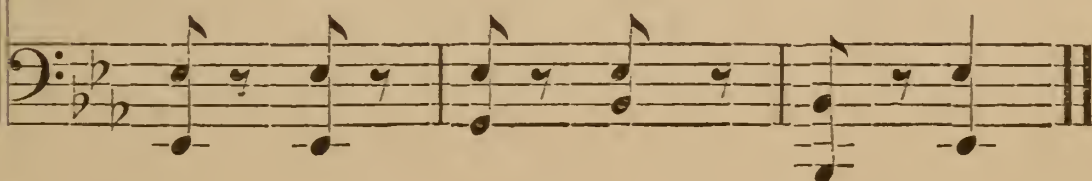
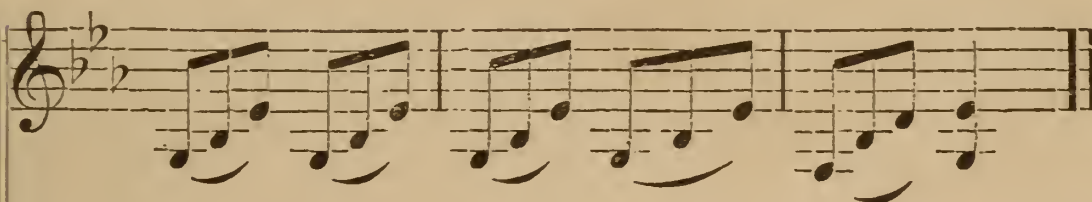
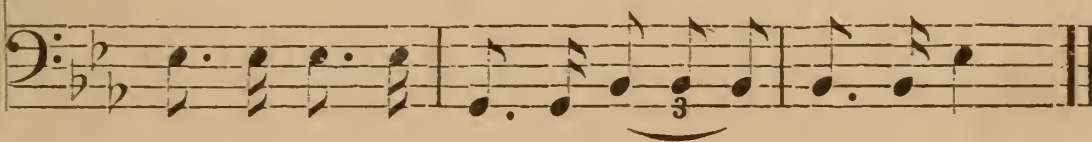




lunk-che - la - ly, Hi! O chick - a - che - lunk - che-lay.



lunk-che - la - ly, Hi! O chick - a - che - lunk - che-lay.



2.

Life is real, life is earnest,  
And the grave is not its goal;  
Dust thou art, to dust returnest,  
Was not spoken of the soul.

3.

Let us then be up and doing,  
With a heart for any fate,  
Still achieving, still pursuing,  
Learn to labor and to wait.

## CRAMBAMBULI.

*Andante.*

F. M. FINCH, '49.

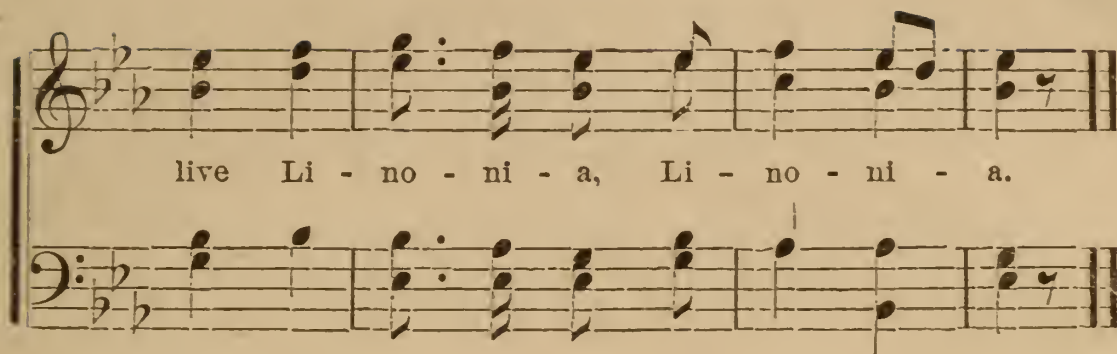
1. Li - no - ni - a, the wreaths of  
With grace - ful song and thrill - ing

glo - ry Sit light - ly on thy  
sto - ry, Thy name and praise are

peer - less brow;  
wov - en now. { Then, broth - ers, let the

loud huz - za Re - ech - o for Li - no - ni - a! Long





2 From northern rock and southern valley,  
 From crystal lake and prairie land,  
 Her children, at her summons, rally  
 And gather round her, hand in hand.  
 Then let it ring — the loud huzza,  
 For gallant, gay Linonia!  
 Long live Linonia — Linonia!

3 On Senate floor and field of battle,  
 Her sons have struck the patriot's blow;  
 Nor foreign threat, nor musket rattle,  
 Could bend their noble spirits low.  
 Then proudly shout huzza, huzza!  
 Our hearts are thine, Linonia!  
 Long live Linonia — Linonia!

4 Her ancient walls have oft resounded  
 With shout and song of victory:  
 By warm and fearless hearts surrounded,  
 Her banners all wave merrily.  
 Then onward, all! huzza, huzza!  
 Fight bravely for Linonia!  
 Long live Linonia — Linonia!

5 Along the patient path of duty,  
 Her voice shall cheer our weary way;  
 Beneath the trustful smile of beauty,  
 Our thoughts to her shall often stray;  
 And ere our children lisp "mamma,"  
 We'll make them sing Linonia,  
 Long live Linonia — Linonia!

6 Then, brothers, let the swelling chorus  
 Our mingled pride and joy proclaim;  
 Linonia's shield is blazing o'er us,  
 It lights the winding path of fame.  
 Then let it ring — the proud huzza!  
 Three cheers for brave Linonia!  
 Long live Linonia — Linonia!

## A LITTLE MORE CIDER.

Class of '54.

1. When first I saw a

The first system of the song is written in treble and bass staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The melody begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a whole rest, followed by a quarter note F#3, a quarter note G3, and a quarter note A3. The system concludes with a repeat sign.

"Sheepskin," In Prex's hand I spied it. I'd

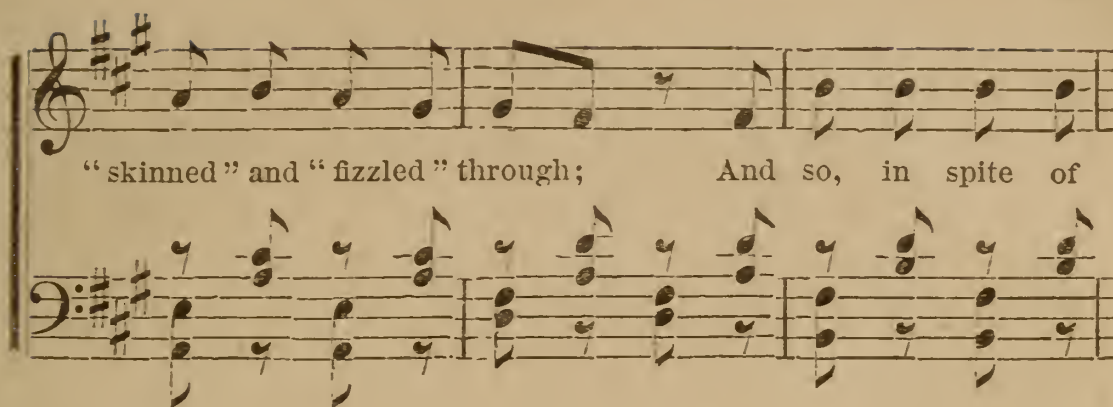
The second system continues the melody and bass line. The melody features eighth notes G4, A4, B4, and C5. The bass line consists of eighth notes F#3, G3, A3, and B3. The system ends with a repeat sign.

given my hat and boots, I would, If I could have been be-

The third system continues the melody and bass line. The melody features eighth notes D5, E5, F#5, and G5. The bass line consists of eighth notes C4, D4, E4, and F#4. The system ends with a repeat sign.

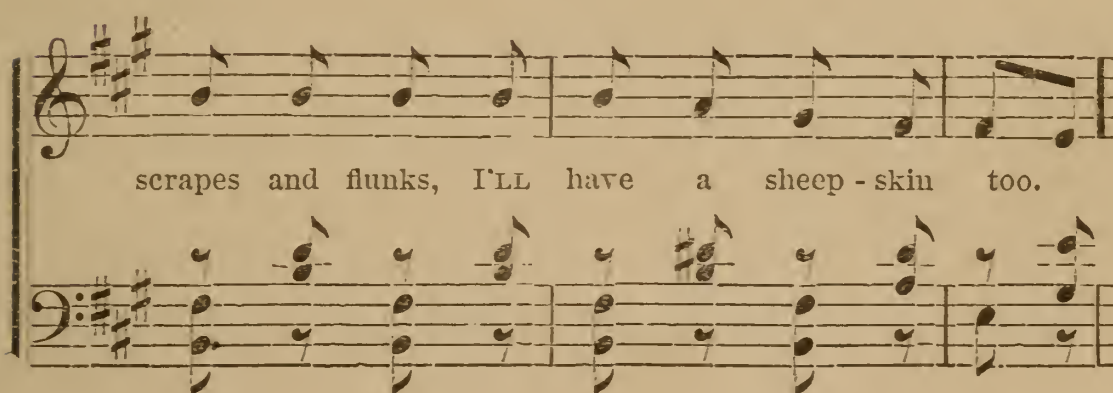
side it; But now that last Bi - en - nial's past, I

The fourth system continues the melody and bass line. The melody features eighth notes A5, B5, C6, and D6. The bass line consists of eighth notes G3, A3, B3, and C4. The system ends with a repeat sign.



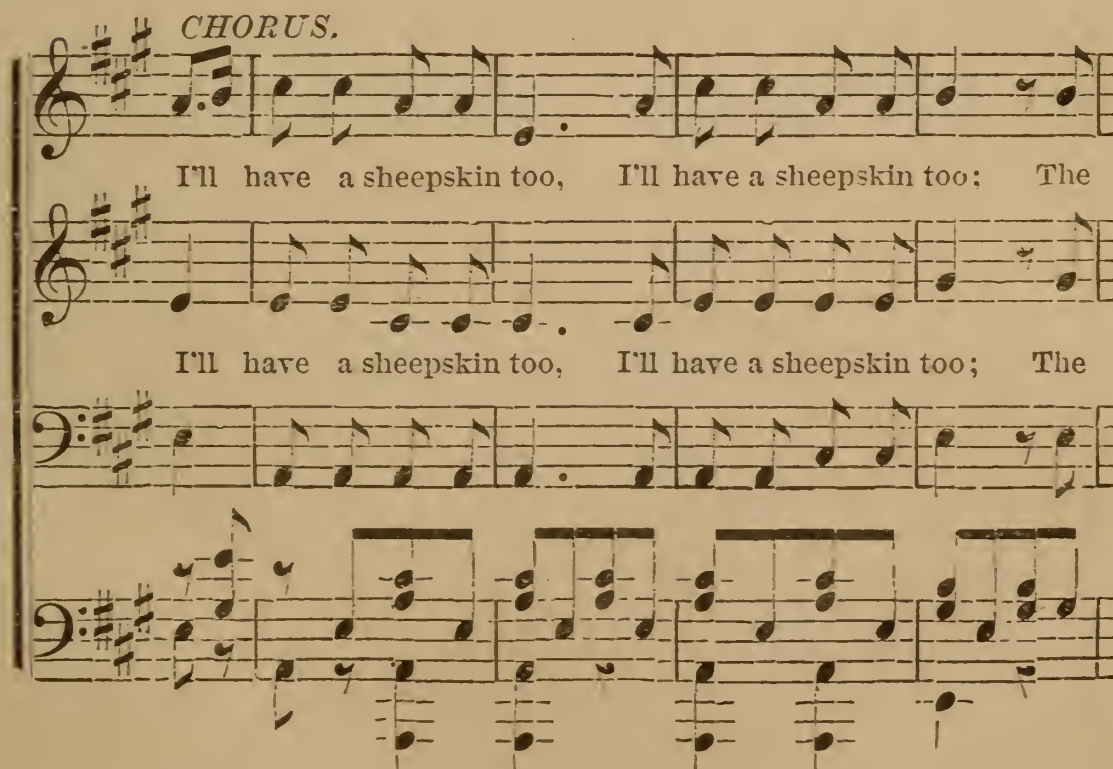
“skinned” and “fizzled” through; And so, in spite of

The first system of musical notation consists of a treble and bass staff in the key of D major (two sharps). The treble staff contains a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.



scrapes and flunks, I'LL have a sheep-skin too.

The second system continues the melody and accompaniment from the first system, ending with a final note in the treble staff.



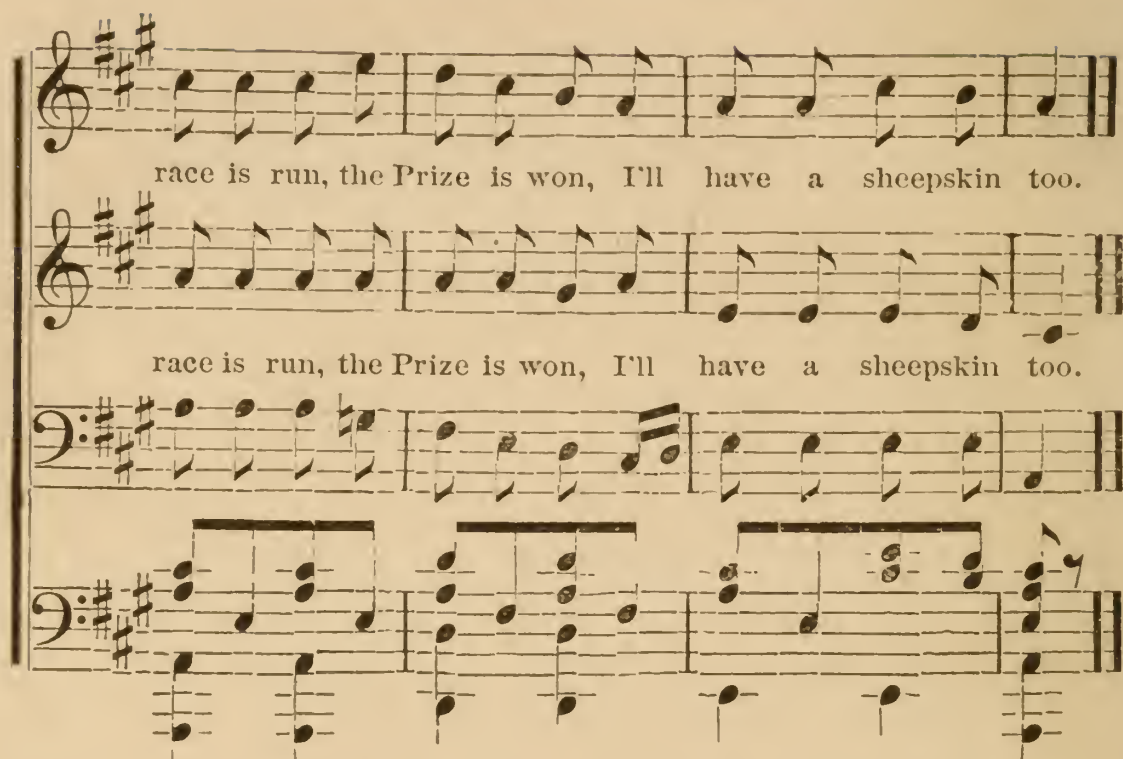
*CHORUS.*

I'll have a sheepskin too, I'll have a sheepskin too; The

I'll have a sheepskin too, I'll have a sheepskin too; The

The chorus section is marked with a double bar line and the word "CHORUS." in italics. It features a repeating melody in the treble staff and a corresponding accompaniment in the bass staff. The lyrics are repeated twice.





2 Green elms are waving o'er us,  
 Green grass beneath our feet,  
 The ring is round, and on the ground  
 We sit a class complete;  
 But when these elms shall shed their  
 leaves,  
 This grass be turned to hay,  
 The noble class of Fifty-four  
 Will all be far away.  
 We'll be Alumni too,  
 We'll be Alumni too,  
 With white degrees we'll take our  
 ease,  
 And be Alumni too.

3 I tell you what, my classmates,  
 My mind it is made up,  
 I'm coming back three years from  
 this,  
 To take that silver cup;  
 I'll bring along the "requisite,"  
 A little white-haired lad,  
 With "bib" and fixings all com-  
 plete,  
 And I shall be his "dad."  
 And I shall be his dad,  
 And I shall be his dad,  
 And you shall see how this "A. B."  
 Will look when he's a dad.

4 Then swell the chorus louder,  
 And make the old elms ring;  
 Remember, fellows, one and all,  
 This is our parting "sing;"  
 And blow the smoke and music out,  
 In volume full and strong,  
 Till old "Grove Hall," "York  
 Square," and all,  
 Shall hear our farewell song.  
 Shall hear our farewell song,  
 Shall hear our farewell song.  
 Till old "Grove Hall," "York  
 Square," and all,  
 Shall hear our farewell song.

5 This lemonade it has no "stick,"  
 But let us take a glass,  
 And fill us up a "stirrup cup,"  
 Together as a class;  
 And then, before we say farewell,  
 And part to meet no more,  
 Drink to the Sophomore "Mar-  
 tyr's,"  
 Of the class of Fifty-four.  
 The class of Fifty-four,  
 The class of Fifty-four,  
 A long adieu, oh, tried and true,  
 Old class of Fifty-four.

## VIVE L'AMOUR.

*Allegro molto. f*

Let ev - ery good fel - low now fill up his glass,

This musical system consists of four staves. The top staff is a treble clef in B-flat major (two flats) and 6/8 time, containing a melody of eighth notes. The second staff is a bass clef in the same key and time, containing a single eighth note followed by a whole rest. The third staff is a treble clef in B-flat major and 6/8 time, containing a melody of eighth notes with some beamed eighth notes. The fourth staff is a bass clef in B-flat major and 6/8 time, containing a bass line of eighth notes.

*CHO.*

Vi - ve la com - pag - nie, And drink to the health of our

This musical system consists of four staves. The top staff is a treble clef in B-flat major and 6/8 time, containing a melody of eighth notes. The second staff is a bass clef in B-flat major and 6/8 time, containing a bass line of eighth notes. The third staff is a treble clef in B-flat major and 6/8 time, containing a melody of eighth notes. The fourth staff is a bass clef in B-flat major and 6/8 time, containing a bass line of eighth notes.

CHO.

glo - ri - ous class. Vi - ve la com - pag - nie.

The first system of the choir score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, followed by a rest and then a series of chords. The second staff is a bass clef, starting with a whole rest and then following the harmonic line with chords. The third and fourth staves are also in treble and bass clefs, providing harmonic support with chords and some melodic fragments. The lyrics 'glo - ri - ous class. Vi - ve la com - pag - nie.' are written below the first two staves.

*ff* Vi - ve la, vi - ve la, vi - ve l'amour, Vi - ve la, vi - ve la,

The second system of the choir score also consists of four staves. The top staff continues the melody from the first system, featuring a series of eighth notes. The second staff continues the harmonic line. The third and fourth staves provide harmonic support with chords. The lyrics '*ff* Vi - ve la, vi - ve la, vi - ve l'amour, Vi - ve la, vi - ve la,' are written below the first two staves. The dynamic marking '*ff*' (fortissimo) is placed at the beginning of the first staff.



vi - ve l'a - mour, Vi - ve l'a - mour,

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, with rests indicated by the number '7'.

vi - ve l'a - mour, vi - ve la com - pag - nie.

This system contains the next four staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat. The music continues with eighth and sixteenth notes, ending with a double bar line and repeat dots. The lyrics 'vi - ve la com - pag - nie.' are written below the staves.

## LANDLORD, FILL THE FLOWING BOWL.

*Allegretto.*

*f* 1. Landlord, fill the flowing bowl Un-til it doth run o - ver,

This system contains three staves of music in 2/4 time with a key signature of one flat. The first staff is the melody, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a half note D5. The second staff is a piano accompaniment of chords, starting with a quarter rest followed by a half note chord of G4-Bb4-D5. The third staff is a bass line, starting with a quarter note G3, followed by eighth notes A3, Bb3, and C4, then a half note D4.

Landlord, fill the flowing bowl, Un-til it doth run o - ver.

This system continues the melody and accompaniment from the first system. The melody in the first staff continues with eighth notes E5, F5, G5, and A5, then a half note B5. The piano accompaniment in the second staff continues with chords of E5-G5-B5 and F5-A5-C6. The bass line in the third staff continues with eighth notes D4, E4, F4, and G4, then a half note A4.

## CHORUS.

*ff* For to - night we'll mer - ry, mer - ry be,

This system contains two staves of music. The first staff is a piano accompaniment of chords, starting with a quarter note chord of G4-Bb4-D5, followed by eighth notes E5, F5, G5, and A5, then a half note B5. The second staff is a bass line, starting with a quarter note G3, followed by eighth notes A3, Bb3, and C4, then a half note D4.



For to - night we'll mer - ry, mer - ry be,

For to - night we'll mer - ry, mer - ry be; To-

mor - row we'll get so - ber.

- 2 The man that drinks good whiskey punch,  
And goes to bed right mellow,  
Lives as he ought to live,  
And dies a jolly good fellow. CHO.
- 3 The man who drinks cold water pure,  
And goes to bed quite sober,  
Falls as the leaves do fall,  
So early in October. CHO.
- 4 But he who drinks just what he likes,  
And getteth "half-seas over,"  
Will live until he dies, perhaps,  
And then lie down in clover. CHO.

## J - FEL.

*Allegretto.**CHO. f*

1. As Freshmen, first, we come to Yale, Fol de rol de rol rol rol,

The first system of music for 'J - FEL.' consists of four staves. The top staff is a treble clef in 2/4 time, with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes. The second staff is a bass clef in 2/4 time, with a key signature of one flat. It contains a bass line with some rests. The third staff is a treble clef in 2/4 time, with a key signature of one flat. It contains a piano accompaniment of chords, marked with a piano (*p*) dynamic and a forte (*f*) dynamic. The fourth staff is a bass clef in 2/4 time, with a key signature of one flat. It contains a bass line with some rests.

*CHO.*

Ex - am - i - na - tions make us pale, Fol de rol de rol rol rol,

The second system of music for 'J - FEL.' consists of four staves. The top staff is a treble clef in 2/4 time, with a key signature of one flat. It contains a melody of eighth and sixteenth notes. The second staff is a bass clef in 2/4 time, with a key signature of one flat. It contains a bass line with some rests. The third staff is a treble clef in 2/4 time, with a key signature of one flat. It contains a piano accompaniment of chords, marked with a piano (*p*) dynamic and a forte (*f*) dynamic. The fourth staff is a bass clef in 2/4 time, with a key signature of one flat. It contains a bass line with some rests.

Eel - i - eel - i - eel - i - Yale,

Fol de rol de rol rol rol, Eel - i - eel - i -

eel - i - Yale, Fol de rol de rol rol rol.

- 2 As Sophomores we have a task;  
'Tis best performed by torch and mask. CHO.
- 3 In Junior year we take our ease,  
We smoke our pipes and sing our glees. CHO. ♣
- 4 In Senior year we act our parts  
In making love, and winning hearts. CHO.
- 5 And then into the world we come,  
We've made good friends, and studied — some. CHO.

*Adagio.* 6 The saddest tale we have to tell,  
Is when we bid our friends farewell. CHO.

\* Eel-i-Yale; in honor of Elihu, or "Eli," Yale, the patron of Yale college.



## BINGO.

*f Alla marcia.*

Here's to good old Yale, drink it down, drink it down,

Here's to good old Yale, drink it down, drink it down,

Here's to good old Yale, She's so hearty and so hale, Drink it

down, drink it down, drink it down, down, down.

*Fine.*

*p* Balm of Gi-le-ad, Gi-le-ad, Balm of Gi-le-ad, Gi-le-ad,



*cres.*

Balm of Gi-le-ad, Way down on the Bin-go farm. *f* We

won't go home a-ny more, We won't go home a-ny more, We

won't go home a-ny more, Way down on the Bin - go farm.

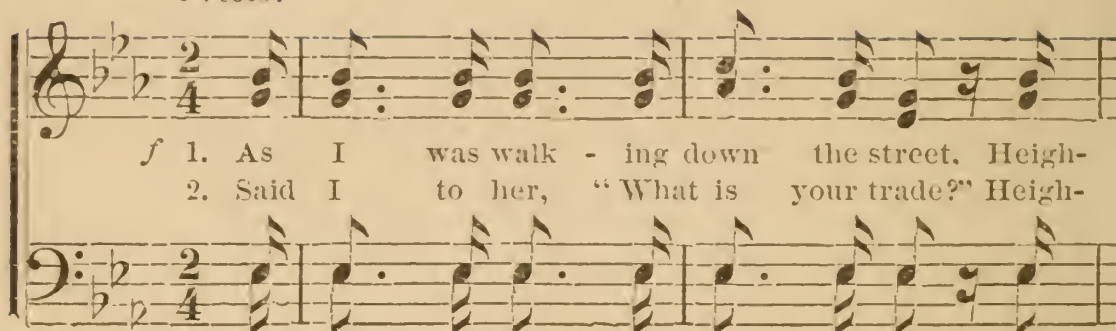
*cres.*

*p* Bin-go, Bin-go, Bin-go, Bin-go, Bin-go, Bin-go, Way

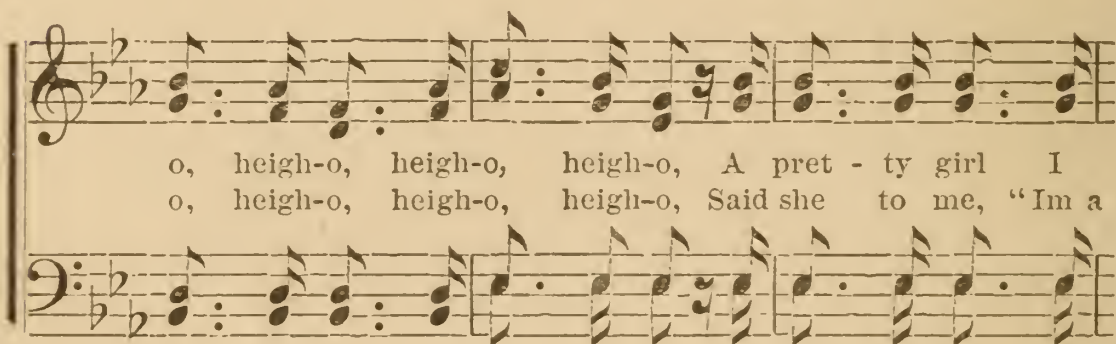
*D.C.*

down on the Bin - go farm. *ff* (Spoken.) O - N G

## RIG - A - JIG.

*Presto.*


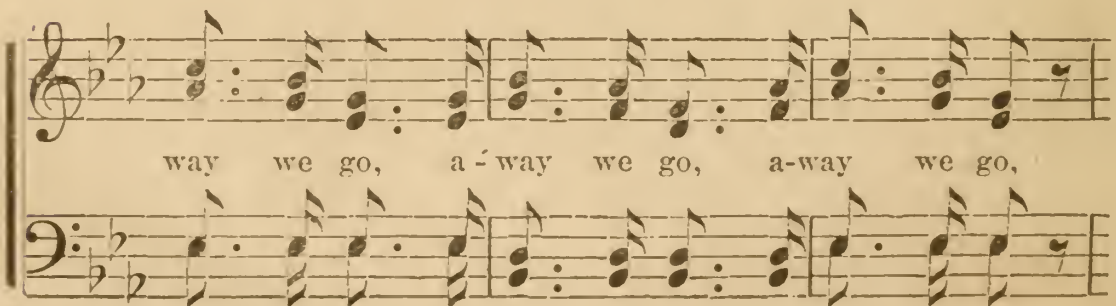
*f* 1. As I was walk - ing down the street. Heigh-  
2. Said I to her, "What is your trade?" Heigh-



o, heigh-o, heigh-o, heigh-o, A pret - ty girl I  
o, heigh-o, heigh-o, heigh-o, Said she to me, "Im a



chanced to meet, heigho, heigho, heigho. Rig - a - jig - jig, and a-  
weav-er's maid," heigho, heigho, heigho. Rig - a - jig - jig, and a-



way we go, a - way we go, a-way we go,

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 3/4 time. The melody is primarily composed of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The lyrics 'Rig-a-jig-jig, and a-way we go, heigh-o, heigh-o, heigh-' are written below the staves.

Rig-a-jig-jig, and a-way we go, heigh-o, heigh-o, heigh-

The second system of music continues the melody on two staves. It features a variety of note values including eighth, sixteenth, and dotted notes. The lyrics 'o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-' are written below the staves.

o, heigh-o, heigh-o, heigh-o, heigh-o, heigh-

The third system of music continues the melody on two staves. It includes triplets and a key signature change to A-flat major (three flats) in the final measure of the system. The lyrics 'o, heigh-o, heigh-o, heigh-o, Rig-a-jig-jig, and a-' are written below the staves.

o, heigh-o, heigh-o, heigh-o, Rig-a-jig-jig, and a-

The fourth system of music concludes the piece on two staves. It features a final triplet and ends with a double bar line. The lyrics 'way we go, Heigh-o, heigh-o, heigh-o.' are written below the staves.

way we go, Heigh-o, heigh-o, heigh-o.



## JACK AND GILL.

*Presto.*

1. Jack and Gill went up the hill To fetch a pail of

The first system of musical notation for the song 'Jack and Gill'. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written in the treble staff, with accompaniment in the middle and bass staves. The lyrics '1. Jack and Gill went up the hill To fetch a pail of' are written below the first staff.

wa - ter, Jack fell down and broke his crown, And

The second system of musical notation. It continues the melody and accompaniment from the first system. The lyrics 'wa - ter, Jack fell down and broke his crown, And' are written below the first staff.

*CHO.*

Gill came tumbling aft - er. Hey, did-dle, did-dle, the

The third system of musical notation, marked 'CHO.'. It continues the melody and accompaniment. The lyrics 'Gill came tumbling aft - er. Hey, did-dle, did-dle, the' are written below the first staff.



cat and the fid-dle, The cow jumped o-ver the moon, The

This system contains the first three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, featuring a melody of eighth notes with some beamed sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, featuring a simple bass line of eighth notes.

lit-tle dog laughed to see the sport, And the dish ran a-way with the

This system contains the next three staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, continuing the melody from the first system. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, continuing the melody from the first system. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, continuing the bass line from the first system.

spoon, spoon, spoon, And the dish ran away with the—

This system contains the final three staves of music on the page. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, featuring a melody of eighth notes. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, featuring a melody of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, featuring a simple bass line of eighth notes.

CHO.

Oh, no; we'll nev - er get drunk a - ny

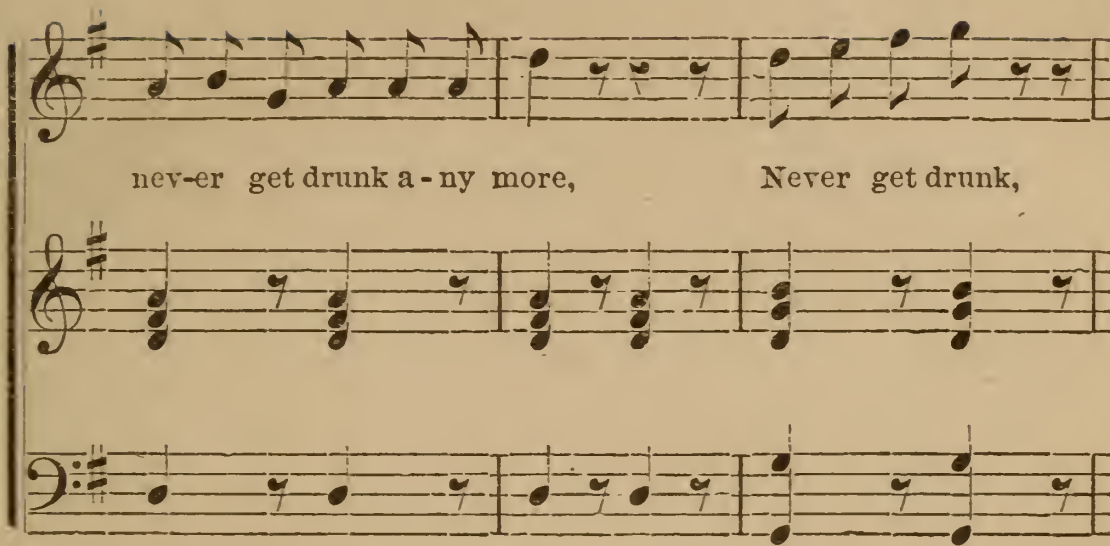
The first system of the musical score for the choir. It consists of three staves: a vocal melody staff in G major (one sharp), a piano accompaniment staff in G major with chords, and a bass line staff in G major. The lyrics are "Oh, no; we'll nev - er get drunk a - ny".

more. Oh, no; we'll

The second system of the musical score. It continues the vocal melody, piano accompaniment, and bass line. The lyrics are "more. Oh, no; we'll".

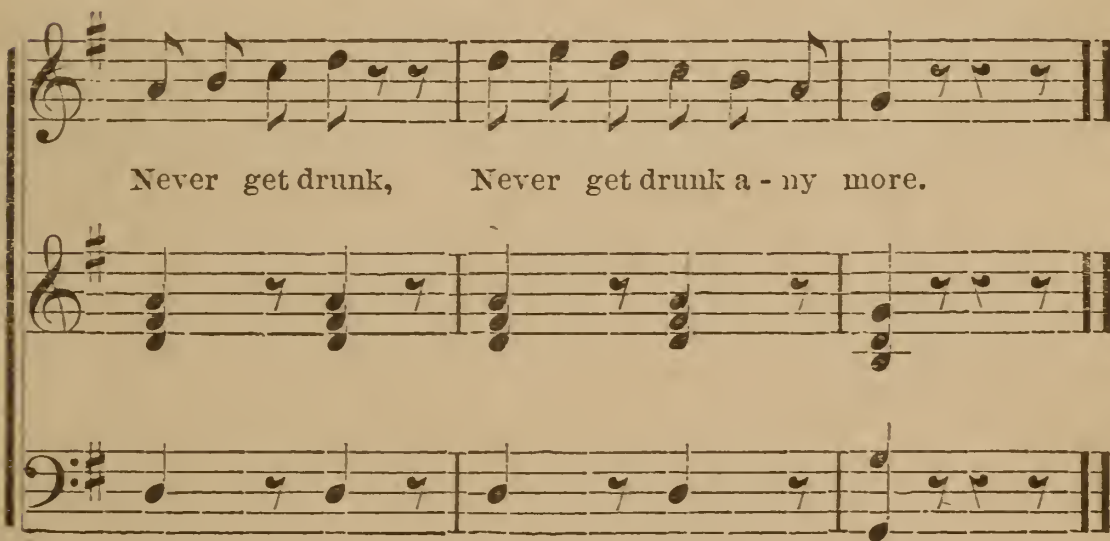
nev - er get drunk a - ny more. Oh, no; we'll

The third system of the musical score. It concludes the vocal melody, piano accompaniment, and bass line. The lyrics are "nev - er get drunk a - ny more. Oh, no; we'll".



nev-er get drunk a - ny more,          Never get drunk,

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth and quarter notes. The middle staff is a treble clef with a key signature of one sharp, containing a harmonic accompaniment of chords. The bottom staff is a bass clef with a key signature of one sharp, containing a bass line with eighth and quarter notes.



Never get drunk,          Never get drunk a - ny more.

The second system of music also consists of three staves, following the same format as the first system, with a treble clef melody, a treble clef harmonic accompaniment, and a bass clef bass line.

2.

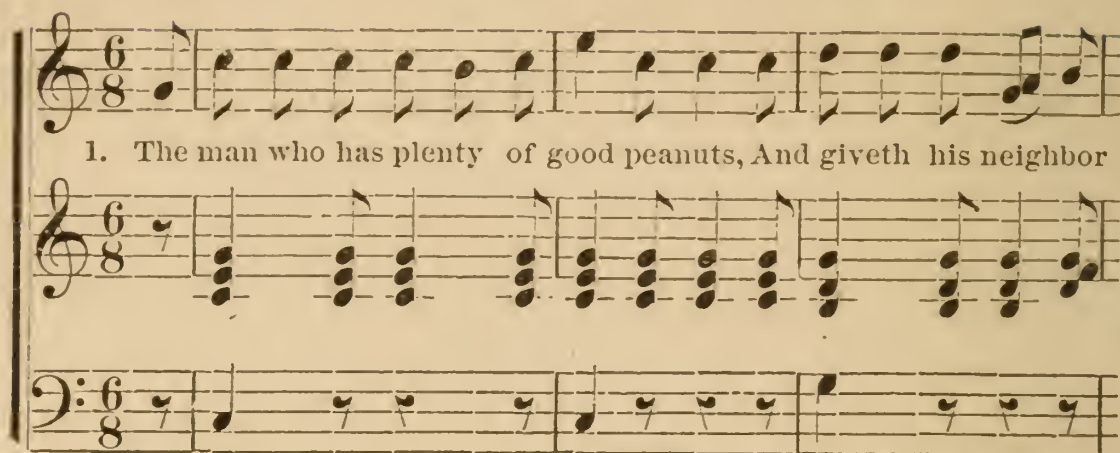
Old Mother Hubbard, she went to the cupboard,  
 To get her poor dog a bone;  
 When she got there the cupboard was bare,  
 And so the poor dog had none.

3.

Mother, may I go out to swim?  
 Oh, yes, my darling daughter;  
 Hang your clothes on a hickory limb,  
 But don't go near the water. CHO.

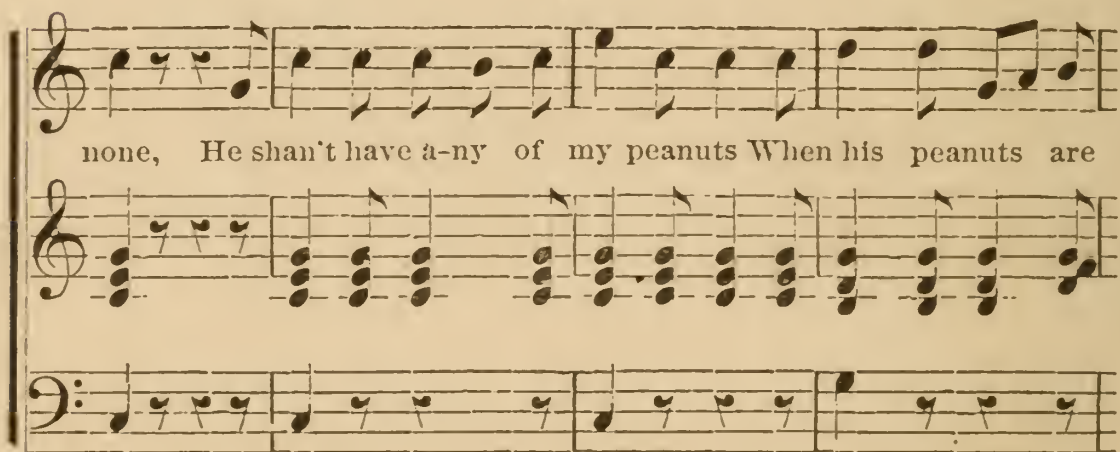


## OH, THAT WILL BE JOYFUL.



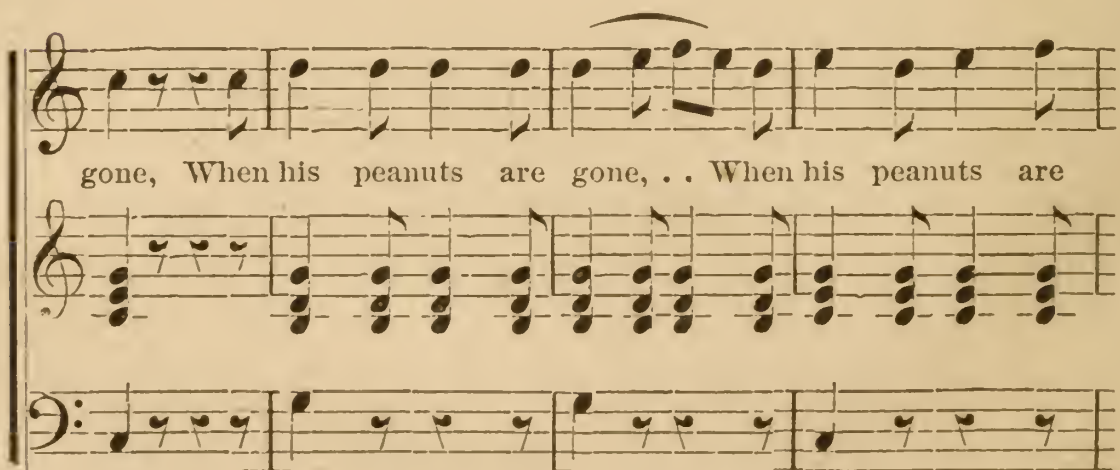
1. The man who has plenty of good peanuts, And giveth his neighbor

The first system of the musical score is in 6/8 time. It consists of three staves: a vocal melody staff in treble clef, a piano accompaniment staff in treble clef with chords, and a bass line staff in bass clef. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, and a quarter note D5. The piano accompaniment starts with a half note G3, followed by eighth notes A3, B3, C4, D4, E4, and a half note D3. The bass line begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, and a half note D2.



none, He shan't have a-ny of my peanuts When his peanuts are

The second system continues the melody and accompaniment. The vocal melody starts with a quarter note D5, followed by eighth notes C5, B4, A4, G4, and a quarter note F4. The piano accompaniment continues with chords, and the bass line continues with eighth notes and half notes.



gone, When his peanuts are gone, . . . When his peanuts are

The third system concludes the piece. The vocal melody features a melisma on the word 'gone', indicated by a long horizontal line. The piano accompaniment and bass line continue with their respective patterns.



gone, He shan't have a-ny of my peanuts when his pea-nuts are

The first system of music consists of three staves. The top staff is a treble clef with a melody of eighth and sixteenth notes. The middle staff is a treble clef with a harmonic accompaniment of chords. The bottom staff is a bass clef with a simple bass line.

gone. *ff* Oh, that will be joy - ful, joy - ful, joy - ful,

The second system of music consists of three staves. The top staff continues the melody. The middle staff features a *ff* (fortissimo) dynamic marking and includes a long, sustained chord in the first measure. The bottom staff continues the bass line.

Oh, that will be joy - ful, When his pea - nuts are gone.

The third system of music consists of three staves. The top staff concludes the melody with a double bar line. The middle and bottom staves provide harmonic support and conclude with a final chord and bass line.

2 The man who has plenty of good soft, sweet soda crackers,  
And giveth his neighbor none,  
He shan't have any of my good soft, sweet, &c.

## SHOOL.

1. I wish I was in Bos-ton ci - ty, Where all the girls they

The first system of music is in 2/4 time, key of B-flat major. It consists of three staves. The top staff has a treble clef and contains a melody of eighth and sixteenth notes. The middle staff has a treble clef and contains a harmonic accompaniment of chords. The bottom staff has a bass clef and contains a bass line with chords. The lyrics '1. I wish I was in Bos-ton ci - ty, Where all the girls they' are written below the first staff.

are so pret-ty, If I didn't have a time 'twould

The second system of music continues the melody and accompaniment from the first system. It also consists of three staves in 2/4 time, key of B-flat major. The lyrics 'are so pret-ty, If I didn't have a time 'twould' are written below the first staff.

be a pi - ty, Dis cum bib-ble lol - la boo, slow reel.

The third system of music concludes the piece. It consists of three staves in 2/4 time, key of B-flat major. The lyrics 'be a pi - ty, Dis cum bib-ble lol - la boo, slow reel.' are written below the first staff. The music ends with a final chord in the bass staff.



## CHORUS.

Shool, shool, shool I rool, Shool I shag-a-rack, shool-a-barb-a-cool, The

Shool, shool, shool I rool, Shool I shag-a-rack, shool-a-barb-a-cool, The

first time I saw psilly, bally eel, Dis cum bibble lolla boo, slow reel.

first time I saw psilly, bally eel, Dis cum bibble lolla boo, slow reel.

2 I wish I was on yonder hill,  
 For there I'd sit and cry my fill,  
 And every drop should turn a mill,  
 Dis cum bibble lolla boo. Slow  
 reel. CHO.

2 I wish I was a married man,  
 And had a wife whose name was Fan,  
 I'd sing her a song on this same plan,  
 Dis cum bibble lolla boo. Slow  
 reel. CHO.

## JOHN BROWN HAD A LITTLE INJUN.

John Brown had a lit - tle In - jun,

The first system of the song is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff is the melody, starting with a half note G4, followed by a half note A4, and then a quarter note G4. The middle staff is a harmonic accompaniment, starting with a half note G4, followed by a half note A4, and then a quarter note G4. The bottom staff is a bass line, starting with a half note G2, followed by a half note A2, and then a quarter note G2.

John Brown had a lit - tle In - jun, John Brown

The second system continues the melody and accompaniment. The top staff melody continues with a quarter note G4, followed by a quarter note A4, and then a quarter note G4. The middle staff harmonic accompaniment continues with a half note G4, followed by a half note A4, and then a quarter note G4. The bottom staff bass line continues with a half note G2, followed by a half note A2, and then a quarter note G2.

had a lit - tle In - jun, One lit - tle In - jun boy.

The third system concludes the melody and accompaniment. The top staff melody continues with a quarter note G4, followed by a quarter note A4, and then a quarter note G4. The middle staff harmonic accompaniment continues with a half note G4, followed by a half note A4, and then a quarter note G4. The bottom staff bass line continues with a half note G2, followed by a half note A2, and then a quarter note G2.

N.B.—This song is often sung as a three-part Round.



One lit - tle, two lit - tle, three lit - tle In - jun,  
Ten lit - tle, nine lit - tle, eight lit - tle In - jun,

The first system of the song features three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody of eighth and quarter notes. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature, containing a harmonic accompaniment of chords. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature, containing a simple bass line.

four little, five little, six little In-jun, seven little, eight little,  
seven little, six little, five little In-jun, four little, three little,

The second system continues the melody and accompaniment. The top staff has a treble clef, key signature of one sharp (F#), and common time. The middle staff has a treble clef, key signature of one sharp (F#), and common time. The bottom staff has a bass clef, key signature of one sharp (F#), and common time.

nine lit-tle In - jun, ten lit-tle In - jun boys.  
two lit-tle In - jun, one lit-tle In - jun boy.

The third system concludes the song. The top staff has a treble clef, key signature of one sharp (F#), and common time. The middle staff has a treble clef, key signature of one sharp (F#), and common time. The bottom staff has a bass clef, key signature of one sharp (F#), and common time. The system ends with a double bar line and repeat dots.

## MENAGERIE.

*Allegro giocoso.*

1. Van Amburgh is the man, who goes to all the shows, He

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat and a common time signature, starting with a forte (f) dynamic. It contains a chordal accompaniment of eighth notes. The bottom staff is a bass clef with a key signature of one flat and a common time signature, containing a bass line of eighth notes.

goes in - to the li-on's den, and tells you all he knows; He

The second system of musical notation continues the melody and accompaniment from the first system. It consists of three staves with the same musical notation as the first system.

sticks his head into the lion's mouth, And keeps it there awhile, And

The third system of musical notation continues the melody and accompaniment. It consists of three staves with the same musical notation as the previous systems. A triplet of eighth notes is marked with a '3' in the first staff.



when he takes it out a-gain, he greets you with a smile.

## CHORUS.

*ff* The el-e-phant now goes round, the band be-gins to play, The boys a-round the monkeys' cage Had bet-ter keep a-way.

- 2 First comes the African Polar Bear, oft called the Iceberg's daughter,  
She's been known to eat three tubs of ice, then call for soda water;  
She wades in the water up to her knees, not fearing any harm,  
And you may grumble all you please, and she don't care a "darn." CHO.
- 3 That Hyena in the next cage, most wonderful to relate,  
Got awful hungry the other day, and ate up his female mate;  
He's a very ferocious beast, don't go near him, little boys,  
For when he's mad he shakes his tail, and makes this awful noise. (*Imitation of growling.*) CHO.
- 4 Next comes the Anaconda Boa Constrictor, oft called Anaconda for brevity,  
He's noted the world throughout for his age and great longevity;  
He can swallow himself, crawl through himself, and come out again with facility.  
He can tie himself up in a double-bow-knot with his tail, and wink with the greatest agility. CHO.
- 5 Next comes the Vulture, awful bird, from the mountain's highest tops,  
He's been known to eat up little girls, and then to lick his chops;  
Oh, the show it can't go on, there's too much noise and confusion;  
Oh, ladies, stop feeding those monkeys peanuts, it'll injure their constitution. CHO.



## MARY HAD A LITTLE LAMB.

SOLO. *Allegro giocoso.*

1. Ma - ry had a lit - tle lamb, its fleece was white as snow,

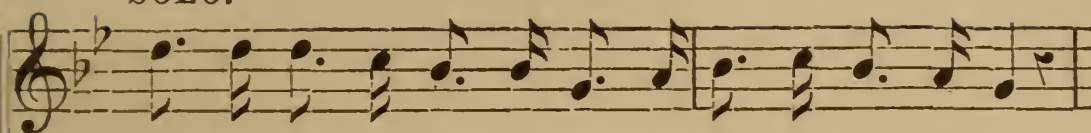
The solo part consists of two systems of music. The first system has a treble staff with a melody in B-flat major, 2/4 time, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment, with a piano (p) marking at the beginning of the treble staff.

CHO.

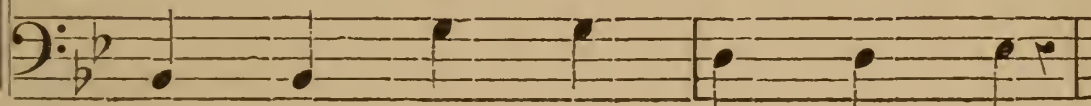
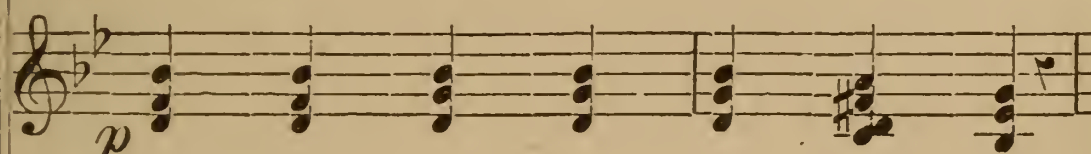
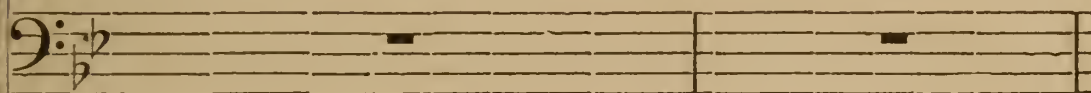
Shout - ing the bat - tle cry of free - dom. And

The choir part consists of two systems of music. The first system has a treble staff with a melody in B-flat major, 2/4 time, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment, with a forte (f) marking at the beginning of the treble staff.

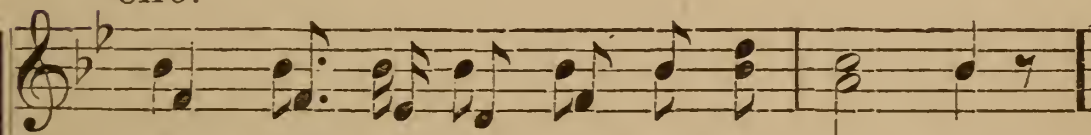
SOLO.



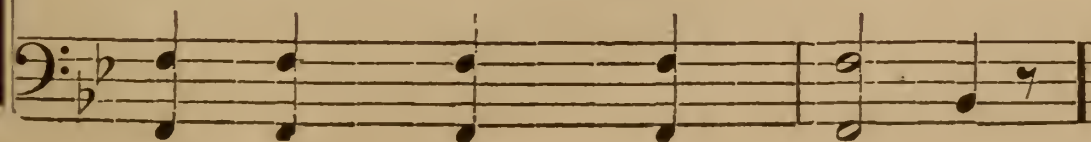
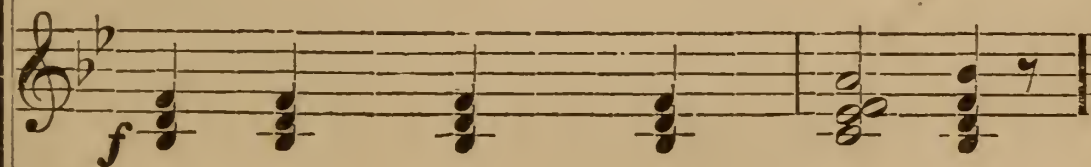
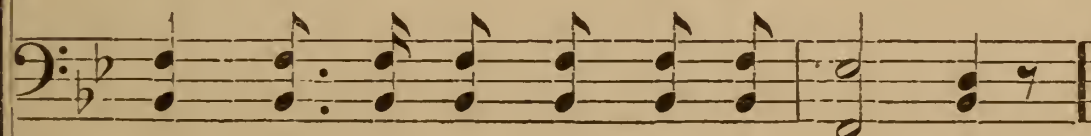
everywhere that Ma - ry went the lamb was sure to go.



CHO.



Shout - ing the bat - tle cry of free - dom.



## FULL CHORUS.\*

*ff* The U - nion for - ev - er! Hurrah, boys, hurrah!

Down with the trai - tor, and up with the star, And

everywhere that Ma-ry went the lamb was sure to go,

Shout - ing the bat - tle cry of free - dom.

2 It followed her to school one day, which was against the rule, CHO.  
For it made the children laugh and play to see a lamb at school. CHO.

3 And so the teacher turned him out, but still he lingered near, CHO.  
And waited patiently about till Mary did appear. CHO.

4 "What makes the lamb love Mary so?" the children all did cry, CHO.  
"Cause Mary loves the lamb, you know," the teacher did reply. CHO.

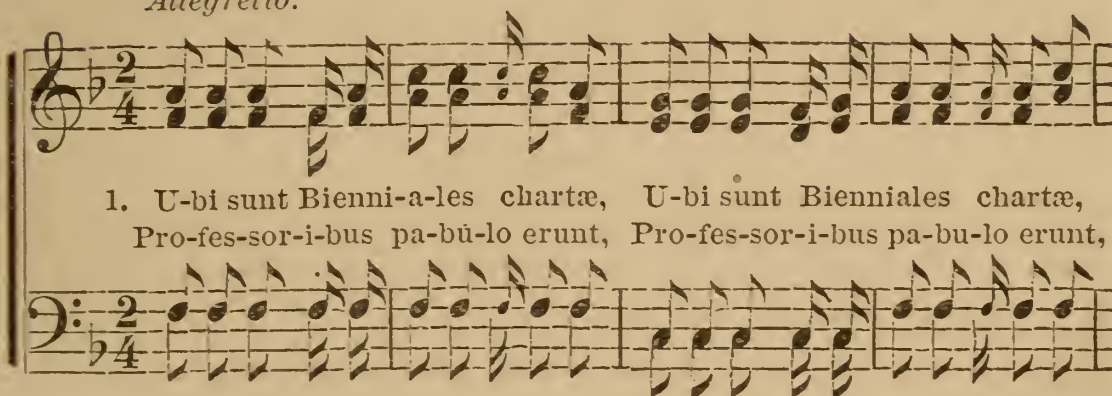
\* The third line of the chorus should be a repetition of the second line of the verse immediately preceding.



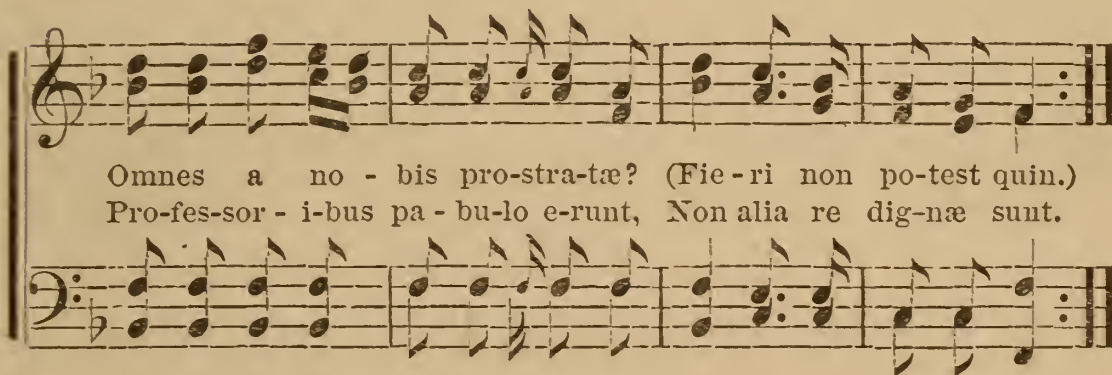
# HEBREW CHILDREN.

Class of '53.

*Allegretto.*



1. U-bi sunt Bienni-a-les chartæ, U-bi sunt Bienniales chartæ,  
Pro-fes-sor-i-bus pa-bū-lo erunt, Pro-fes-sor-i-bus pa-bu-lo erunt,



Omnes a no-bis pro-stra-tæ? (Fie-ri non po-test quin.)  
Pro-fes-sor-i-bus pa-bu-lo e-runt, Non alia re dig-næ sunt.

- |                                  |      |                                    |      |
|----------------------------------|------|------------------------------------|------|
| 2 Ubi est meus parvus equus      | BIS. | 5 Ubi sunt Seniores ante nos?      | BIS. |
| Qui de me est bene meritus?      |      | Haud scio an terra marique         |      |
| (Per quem stabat, quominus —)    |      | Ubique dispersi sint               |      |
| Actum est de meo equo,           | TER. | Iidem sunt qui semper fue-         |      |
| Ex equo sic pugnavi.             |      | runt;                              | TER. |
|                                  |      | Ex civitate pulsi sunt.            |      |
| 3 Ubi sunt hi professores        | BIS. |                                    |      |
| Quibus modo cœnam dedimus?       |      | 6 Ubi est Gulielmus Wickham        | BIS. |
| (Qui nihil prætermiserunt quin—) |      | Qui sæculare carmen cantat?        |      |
| Laborant stomacho, sed nihil in- |      | Vermes habent corpus id.           |      |
| terest,                          | TER. | Alios centum annos abhinc,         | TER. |
| Si sheepskin valet, bene est.    |      | Vermes devorarint nos.             |      |
| 4 Ubi classes inferiores?        | BIS. | 1 Where, oh, where are the Hebrew  |      |
| Invidentes hic a tergo:          |      | children?                          | TER. |
| Macte, pueri, virtute!           |      | Gone to the promised land.         |      |
| Non cujusvis est æquare          | TER. |                                    |      |
| Classem quinquaginta tres!       |      | 2 Where, oh, where is Father Abra- |      |
|                                  |      | ham?                               | TER. |
|                                  |      | Gone to the promised land.         |      |

## PETER GRAY.

*Andante.*

1. Once on a time there was a man, His

The first system of musical notation for the song 'Peter Gray'. It consists of three staves: a bass staff, a treble staff, and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The melody is in the first bass staff. The lyrics '1. Once on a time there was a man, His' are written below the first staff. The piano part is in the treble and second bass staves, starting with a piano (p) dynamic marking.

name was Pe - ter Gray; He lived way down in

The second system of musical notation. It continues the melody in the first bass staff and the piano accompaniment in the treble and second bass staves. The lyrics 'name was Pe - ter Gray; He lived way down in' are written below the first staff.

that 'ere town Called Penn - syl - va - ni - a.

The third system of musical notation. It continues the melody in the first bass staff and the piano accompaniment in the treble and second bass staves. The lyrics 'that 'ere town Called Penn - syl - va - ni - a.' are written below the first staff.

CHORUS.

*p* Blow, ye winds of the morn - ing;

Blow, ye winds, heigh - o. Blow, ye winds of the

morn - ing, Blow, blow, blow.

- 2 Now Peter Gray he fell in love, all with a nice young girl,  
The first three letters of her name were L - U - C, Anna Quirl. CHO.
- 3 But just as they were going to wed, her papa he said "No,"  
And consequently she was sent way off to Ohio. CHO.
- 4 And Peter Gray he went to trade for furs and other skins,  
Till he was caught and scalp - y - ed, by the bloody Indians. CHO.
- 5 When Lucy Anna heard the news, she straightway took to bed,  
And never did get up again until she di - 1 - ed. CHO.



## SPRINGFIELD MOUNTAIN.

SOLO. *Andante.*

1. On Springfield mountain there did dwell A nice young man, I

The Solo section is written in 3/4 time. The first staff is a treble clef with a melody of eighth and quarter notes. The second staff is a treble clef with a harmonic accompaniment of chords. The third staff is a bass clef with a simple bass line.

CHORUS.

knew him well I - ell, sing Tu - ri - lu - ri - tu - ri - lay, Sing

The Chorus section is written in 3/4 time. The first staff is a treble clef with a melody. The second staff is a bass clef with a harmonic accompaniment. The third staff is a treble clef with a harmonic accompaniment. The fourth staff is a bass clef with a simple bass line. The chorus begins with a forte (f) dynamic marking.



- 2 On Monday morning he did go  
Down to the meadow for to mow. CHO.
- 3 He scarce had mowed half round the field,  
When a pesky sarpent bit his heel. CHO.
- 4 He raised his scythe and struck a blow,  
Which laid the pesky sarpent low. CHO.
- 5 He took the sarpent in his hand,  
And posted off to Molly Brand. CHO.
- 6 "Oh, Johnny dear, why did you go  
Down to the meadow for to mow?" CHO.
- 7 "Oh, Molly dear, I thought you knowed  
'Twas father's field, and must be mowed." CHO.
- 8 Now this young man gave up the ghost,  
And did to Abraham's bosom post. CHO.
- 9 And thus he cried as up he went,  
"Oh, pesky, cruel sar - pi - ent." CHO.
- 10 Now, all young men, a warning take, —  
Beware of the bite of a great big snake. CHO.

## DRIVE DULL CARE AWAY.

1. It's a way we have at old Yale, sir, It's a way we have at old

2. For we think it is no sin, sir, To take the Freshmen

*p*

Yale, sir, It's a way we have at old Yale, sir, To

in, sir, And ease them of their tin, sir, To

*f*

The musical score is written for voice and piano. It features two systems of music. The first system includes two vocal parts (treble and bass clef) and a piano accompaniment (treble and bass clef). The tempo is marked 'p' (piano). The second system continues the vocal parts and piano accompaniment, with the tempo marked 'f' (forte). The key signature is one flat (B-flat), and the time signature is 6/8. The lyrics are: '1. It's a way we have at old Yale, sir, It's a way we have at old' and '2. For we think it is no sin, sir, To take the Freshmen'. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a 'p' marking in the first system and an 'f' marking in the second system.



*Fine. CODA.*

drive dull care a - way, . . . To drive dull care a-

drive dull care a - way, . . . To drive dull care a-

*p*

*D.C.*

way, . . . To drive dull care a - way. . .

way, . . . To drive dull care a - way. . .

*D.C.*

3 For we think it is but right, sir,  
 On Wednesday and Saturday night, sir,  
 To get most gloriously tight, sir,  
 To drive dull care away. CHO.

THE MERMAID.

*Moderato.*

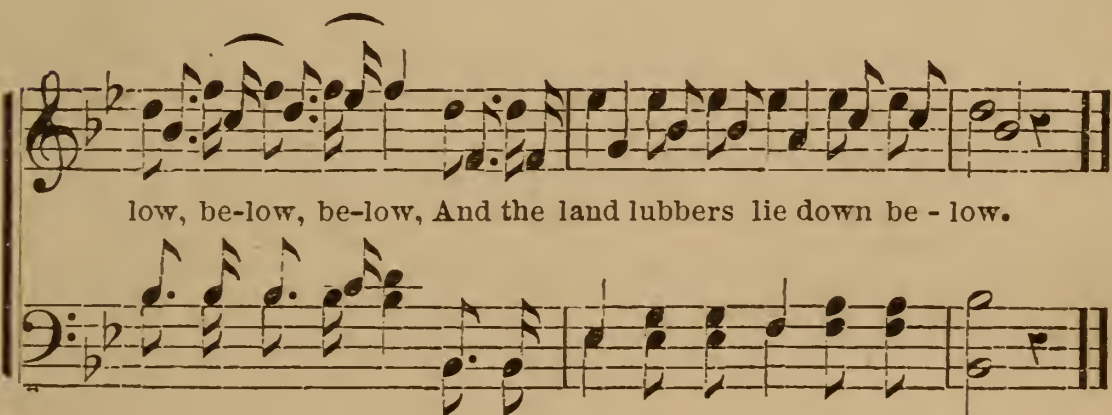
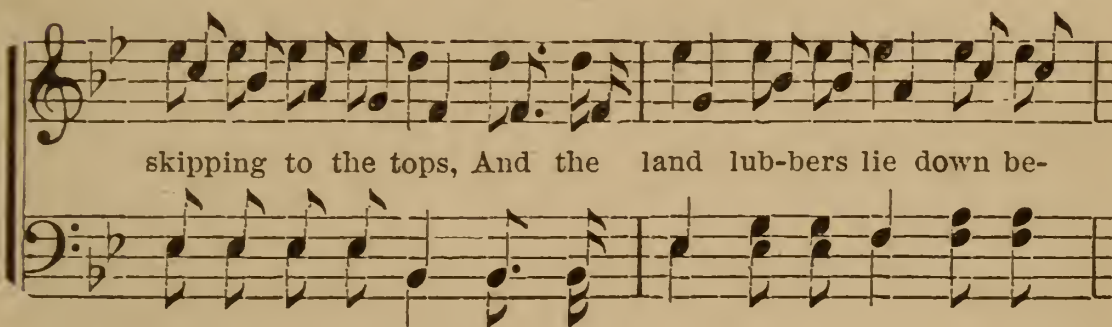
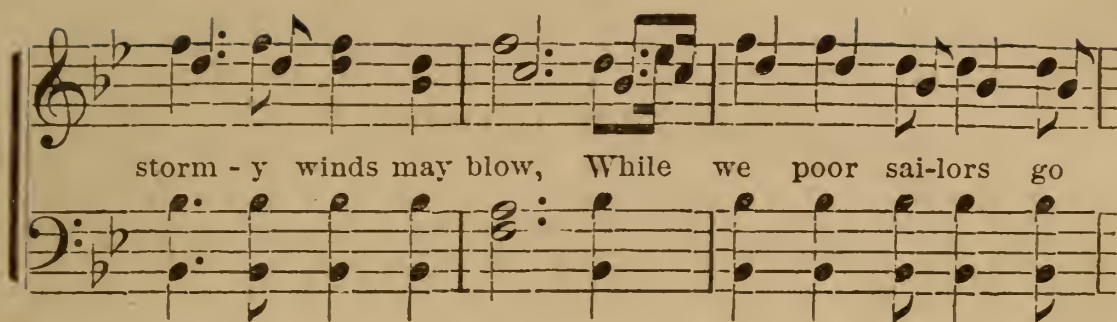
1 'Twas Fri - day morn when we set sail, And we

were not far from the land, When the cap - tain spied a

love - ly mermaid, With a comb and a glass in her hand;

CHORUS.

Oh, the ocean waves may roll, And the



2 Then up spake the captain of our gallant ship,  
And a well spoken man was he;

"I have married a wife in Salem town,  
And to-night she a widow will be." CHO.

3 Then up spake the cook of our gallant ship,  
And a fat old cook was he;

"I care much more for my kettles and my pots,  
Than I do for the depths of the sea." CHO.

4 Then three times around went our gallant ship,  
And three times around went she,  
Then three times around went our gallant ship,  
And she sank to the depths of the sea. CHO.



## CONSTANTINOPLE.\*

1. Kind friends, your pi - ty pray be - stow On

The first system of the musical score for 'Constantinople' is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef and a key signature of two sharps. The melody is written on a single staff, and the accompaniment is written on two staves (treble and bass). The lyrics are '1. Kind friends, your pi - ty pray be - stow On'.

one who stands before you, And list - en to my

The second system of the musical score continues the melody and accompaniment. The lyrics are 'one who stands before you, And list - en to my'.

tale of woe, Though I prom - ise not to bore you; I

The third system of the musical score concludes the piece. The lyrics are 'tale of woe, Though I prom - ise not to bore you; I'.

\* By permission of O. Ditson &amp; Co.

longed to be a soldier's bride, In my heart there burnt am-

*mf*

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The middle staff is a piano accompaniment in treble clef, featuring a melody with a '7' time signature. The bottom staff is a piano accompaniment in bass clef.

bi-tion's flame, For I loved a gay young colonel who From

This system contains three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef, featuring a melody with a '7' time signature. The bottom staff is a piano accompaniment in bass clef.

Con - stantinople came, Constantino - ple, Con-stanti-

This system contains three staves. The top staff is a vocal line in treble clef. The middle staff is a piano accompaniment in treble clef, featuring a melody with a '7' time signature. The bottom staff is a piano accompaniment in bass clef.

no - ple, Constanti - no - ple, the colonel came.

This system contains three staves of music in G major (one sharp). The top staff features a melody with eighth and sixteenth notes. The middle staff provides harmonic support with chords and some sixteenth-note patterns. The bottom staff is a bass line with chords and eighth notes. The system concludes with a double bar line and a repeat sign.

## CHORUS.

C, O, N, with a Con, with S, T, A, N, with a stan, with a

*ff*

The chorus begins with the word 'CHORUS.' followed by the lyrics 'C, O, N, with a Con, with S, T, A, N, with a stan, with a'. The music is in G major. The top staff has a melody. The middle staff has a piano accompaniment marked *ff* (fortissimo), consisting of chords and sixteenth-note patterns. The bottom staff is a bass line with chords. The system ends with a double bar line.

Con - stan, T, I, ti, with a Con - stan - ti,

This system continues the chorus with the lyrics 'Con - stan, T, I, ti, with a Con - stan - ti,'. It follows the same musical structure as the previous system, with a melody in the top staff, a fortissimo piano accompaniment in the middle staff, and a bass line in the bottom staff. The system ends with a double bar line.



N, O, no, with a no, with a Con-stanti - no, P, L,

E, with a pull, Con - stan - ti - no - - ple.

2 I met the Colonel at a ball,  
 To him I was presented;  
 Upon his knees the youth did fall,  
 And lots of stuff invented;  
 He said he was a Turkish prince,  
 And begged that I would bear his name,  
 So I accepted the young Colonel who  
 From Constantinople came.

3 One evening, while we sat at tea,  
 We'd a visit most informal;  
 The police came, and, gracious me,  
 They took away the Colonel;  
 I soon found he a swindler was,  
 And long had carried on that game,  
 And so I lost my Colonel who  
 From Constantinople came.

## ANTIOCH.

*Maestoso.*

*ff* 1. There was a man in our town, And he was wondrous

*Presto.*

wise, He jumped in-to a bramble bush, He jumped into a

bramble bush, And scratched out both his eyes, And scratched out both his

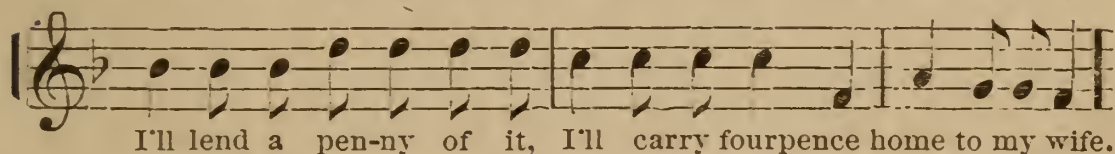
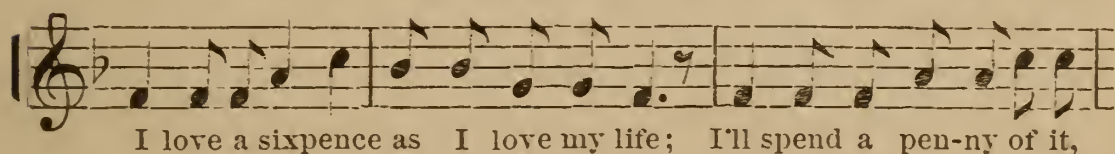
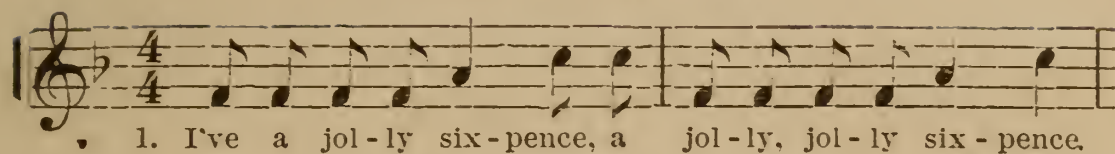
And scratched out both his eyes, And

eyes, And scratched, and scratched out both his eyes.

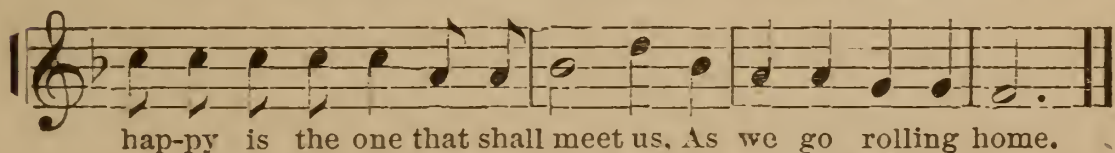
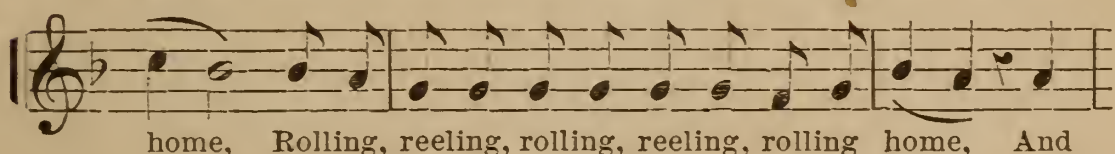
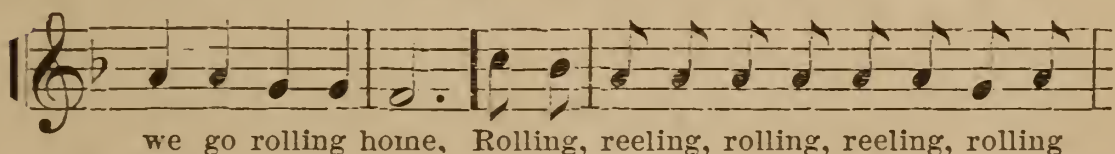
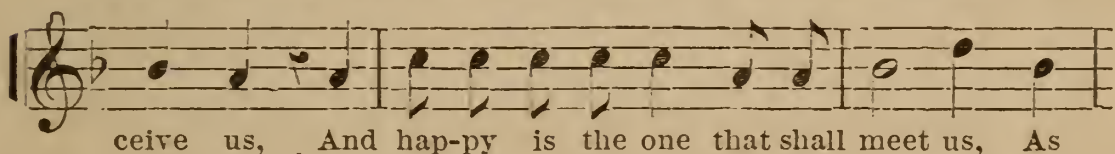
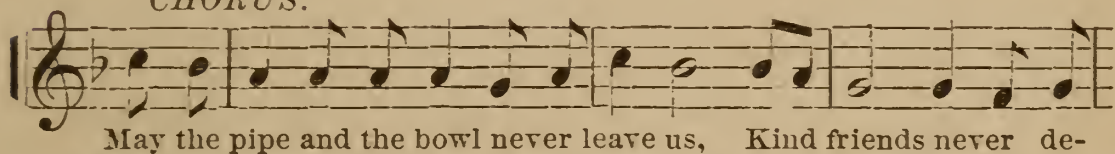
scratched out both his eyes.

2 And when he saw his eyes were out,  
 With all his might and main,  
 He jumped into another bush,  
 And scratched them in again.

## ROLLING HOME.



## CHORUS.



2 I've a jolly fippence, a jolly, jolly fippence,  
 I love a fippence as I love my life;  
 I'll spend a penny of it, I'll lend a penny of it,  
 I'll carry threepence home to my wife. CHO.

3 I've a jolly fourpence, a jolly, jolly fourpence,  
 I love a fourpence as I love my life;  
 I'll spend a penny of it, I'll lend a penny of it,  
 I'll carry twopence home to my wife. CHO.



## DERBY RAM.

*Presto.*

Class of '54.

*f* 1. I came an Em - erald Fresh - man, With

This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic. The bottom staff is in bass clef with the same key signature and time signature. The lyrics "1. I came an Em - erald Fresh - man, With" are written below the top staff.

just a doz - en shirts, A face unknown to whiskers, A

This system contains the next two staves of music. The top staff continues the melody from the first system. The bottom staff provides harmonic support. The lyrics "just a doz - en shirts, A face unknown to whiskers, A" are written below the top staff.

*ff* CHORUS, in unison.

coat de - void of skirts. Oh! . .

This system contains the final two staves of music on the page. The top staff features a triplet of eighth notes marked with a "3" above them. The bottom staff continues the harmonic accompaniment. The lyrics "coat de - void of skirts. Oh! . ." are written below the top staff.

ho - ky din - ky Der-by ram, Oh! ho-ky din-ky da, Oh!

The first system of the musical score for 'Derby Ram' consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, marked with a forte (ff) dynamic. It contains a harmonic accompaniment of chords. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, containing a bass line with eighth notes.

ho - ky din - ky Der - by ram, Oh! ho - ky din - ky da!

The second system of the musical score for 'Derby Ram' also consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, continuing the melody. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature, continuing the harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature, continuing the bass line. The system concludes with a double bar line.

2 On knowledge was I bent, sir,  
For learning I did pant,  
So, to College I was sent, sir,  
To see the Elephant. CHO.

3 The animal is "some," sir,  
I've scrutinized him through,  
From trunk to tip of tail, sir,  
I rather think I'll do. CHO.

4 O, College is the place, sir,  
For jollity and fun;

For four years take your ease, sir,  
Repent when you have done. CHO.

5 But now, old Yale, I leave her,  
To breast the waves of life:  
I'm going to serve my country,  
And sport a pretty wife. CHO.

6 When I get into business,  
And count my numerous boys,  
I'll send them to old Yale, sir,  
To taste her bunkum joys. CHO.

## HAMLET.

*f*

1. Oh, a he-ro's life I sing, His sto-ry shall my  
tu - ri - lu - ri - lu, Ri - tu - ri - lu - ri -

*1st time.*

pen mark, And he was not a king, But Hamlet, Prince of  
li - do, Ri - tu - ri - lu - ri - lu. (OMIT.) - - -

*Fine.*

*2d time.*

Denmark. (OMIT.) - - - - -  
- - - With a flip, flap, skiddy - iddy - ei - do.



Now, his mam-ma was young, The crown she had set

The first system of the musical score. It consists of three staves. The top staff is a vocal melody in G major (one sharp) and 4/4 time, with lyrics 'Now, his mam-ma was young, The crown she had set'. The middle staff is a piano accompaniment with chords. The bottom staff is a bass line with sparse notes.

eyes on, The king he stopped her

The second system of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are 'eyes on, The king he stopped her'.

tongue, She stopped his ears with poi - son. Ri-

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are 'tongue, She stopped his ears with poi - son. Ri-'. The system ends with a double bar line and repeat signs.

2 Now, when she'd kill'd the king,  
 She ogled much his brother;  
 And having slain one spouse,  
 She quickly took another;  
 And this so soon did she,  
 And was so great a sinner,  
 That the funeral baked meats  
 Set forth the wedding dinner.

CHO.

3 Now Hamlet sweet, her son,  
 No bully or bravado,  
 Of love felt hot the flame,  
 And so went to Bernardo;  
 Oh, sir! says one, we've seen  
 A sight with monstrous sad eye,  
 And this was nothing but  
 The ghost of Hamlet's dad - i.

CHO.

4 Just at the time he spoke,  
 It rose and said, "List, Hammy!  
 Your mother was the ser - pi - ent  
 That poisoned me, or dammy;  
 But now I'm gone below,  
 All over sulphurous flame, boy,  
 That your dad should be on fire  
 Yon'lladmit's a burning shame, boy."

CHO.

5 Just at the time he spoke,  
 The morn was rising thro' dell;  
 Up jumped a cock and cried  
 "A-cock-a-doo-del-doo-del;"  
 "I'm now cock sure of going;  
 Preserve you from all evil;  
 You to your mother walk,  
 And I'll walk to the devil."

CHO.

6 Now Hamlet loved a maid,  
 And calunny had passed her;  
 She never had been mar - ri - ed,  
 'Cause nobody had asked her.  
 But madness seized her brain,  
 The poor chain-BER-lain's daughter,  
 She jumped into a pond,  
 And went to heaven by water.

CHO.

7 But enough of that; they had a play,  
 They had a play, and shammed it;  
 With Claudius for an - di - ence,  
 And he got up and d - d it.  
 He said he'd see no more,  
 And felt a wondrous dizz'ness  
 And so for candles called  
 To make light of the business.

CHO.

8 A fencing match they had;  
 The Queen drank while they try to;  
 Says she, "Oh King, I'm killed,"  
 Says Laertes, "So am I, too;"  
 "And so am I," says Ham; [be!  
 "What! can all these things so true  
 What! are you dead?" says the King;  
 "Yes sir, and so shall you be."

CHO.

9 So Hamlet stabbed his liege,  
 Then fell on Ophy's brother,  
 And then the Danish Court  
 All tumbled one on t'other.  
 To celebrate their deeds,  
 Which are from no false sham let,  
 Every village small,  
 Henceforth was called a HAMLET.

CHO.

AH, ME!

*Adagio mosso.*

Ah, me! con-di-tio-ne, Ah, me! conditione, Quid meus pater dicet

This musical system consists of two staves, treble and bass, in a 3/4 time signature with a key signature of one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. The music features a mix of eighth and sixteenth notes, with some rests and ties.

*Fine.*

me, Si red-e-am con-di-tio-ne? I'll tell my father when I go

This musical system continues the melody from the first system. It features a similar rhythmic pattern with eighth and sixteenth notes. The lyrics are written below the treble staff.

home, I'll tell my fa-ther when I go home, I'll tell my

This musical system continues the melody. The lyrics are written below the treble staff. The music maintains the same tempo and key signature.

*D.C.*

fa-ther to hold his tongue, For he did so when he was young.

This musical system concludes the piece. It features a final cadence with a double bar line. The lyrics are written below the treble staff.



## THE BLACK BRIGADE.

*Allegro.**SOLO.*

1. Dar's someting rong a-brew-in',

This musical section consists of three staves in 2/4 time, marked 'Allegro.' and 'SOLO.'. The melody is written on the top staff, starting with a whole rest followed by a half note G4, then a quarter note A4, and a dotted quarter note B4. The accompaniment is on the middle and bottom staves, featuring a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

*CHORUS.**SOLO.*

Gwine to jine the Un-ion, Dar's someting rong a-brewin',

This section continues the melody and accompaniment from the first section. The melody on the top staff includes a half note G4, a quarter note A4, and a dotted quarter note B4. The accompaniment remains consistent with the eighth-note pattern in the right hand and the bass line in the left hand.

*CHORUS.**SOLO.**CHORUS.*

Hy-ro! we go! We're on de brink ob ruin; Gwine to jine de

This section continues the melody and accompaniment. The melody on the top staff includes a half note G4, a quarter note A4, and a dotted quarter note B4. The accompaniment remains consistent with the eighth-note pattern in the right hand and the bass line in the left hand.

THE BIRD SONG

J. S. ZIEGLAR

la la la la la la la la la la la la

The image shows a musical score for the song "The Rose Tree." It consists of three staves. The top staff is a vocal melody in G major (one flat) and 2/4 time. The lyrics "La" are written below the first and fifth measures. The middle staff is a piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "la la la la la la la, La la la la" are written below this staff. The bottom staff is another piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The lyrics "la la la la, La la" are written below this staff.

The musical score for 'The Bird Song' is presented on three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody of eighth and sixteenth notes, with some notes beamed together. The middle staff is also a treble clef with a key signature of one flat and a common time signature. It features a series of chords, mostly dyads, with the lyrics 'la la la la la la la la la la la la la la' written below. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a series of chords, mostly dyads, with the lyrics 'la la la la la la la la la la la la la la' written below. The entire score is set against a background of a stylized landscape with a sun, clouds, and a body of water.

The musical score is written on three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melody of eighth and sixteenth notes, ending with a fermata. Below the first staff is a dashed line with the word 'La' centered under it. The middle staff is also in treble clef with a key signature of one flat, featuring a melody of eighth notes with lyrics 'la la la la la la la la la la la la la.' written below it. The bottom staff is in bass clef with a key signature of one flat, containing a bass line of eighth notes.

2.

Bologna Sausage is very good,  
 And many of them I see :  
 Oh where, oh where is my little dog gone?  
 I guess that they make 'em of he !

CHORUS.—La la la, etc.

3.

We drinks lager bier three times a day,  
 Mine frow, mine childer and me ;  
 We rides in our carriage, and feels so gay,  
 'Cause nobody's besser as we !

CHORUS.—La la la, etc.

4.

The moon was shining so bright and clear,  
 My mother was looking for me ;  
 She may look, she may sigh, with a watery eye,  
 She may look to the depths of the sea.

CHORUS.—La la la, etc.



## GOOD-NIGHT, LADIES.

*Sostenuto.*

*p* 1. Good-night, la - dies, Good-night, la - dies, Good-night,

la - dies! We're going to leave you now.

*Allegro.*

*f* Mer - ri - ly we roll a - long, roll a - long, roll a - long,

*Repeat pp.*

Mer - ri - ly we roll a - long, O'er the dark blue sea.

2 Farewell, ladies, etc.

3 Sweet dreams, ladies, etc.

## WARBLE No. 2.

1. { When the matin bell is ringing, U - ra - li - o, U - ra - li -  
 From my rushy pallet springing, U - ra - li - o, U - ra - li -

o, -----o. } Fresh as morning light forth I sally, With my

sickle bright, thro' the val - ley, To my dear one gai - ly

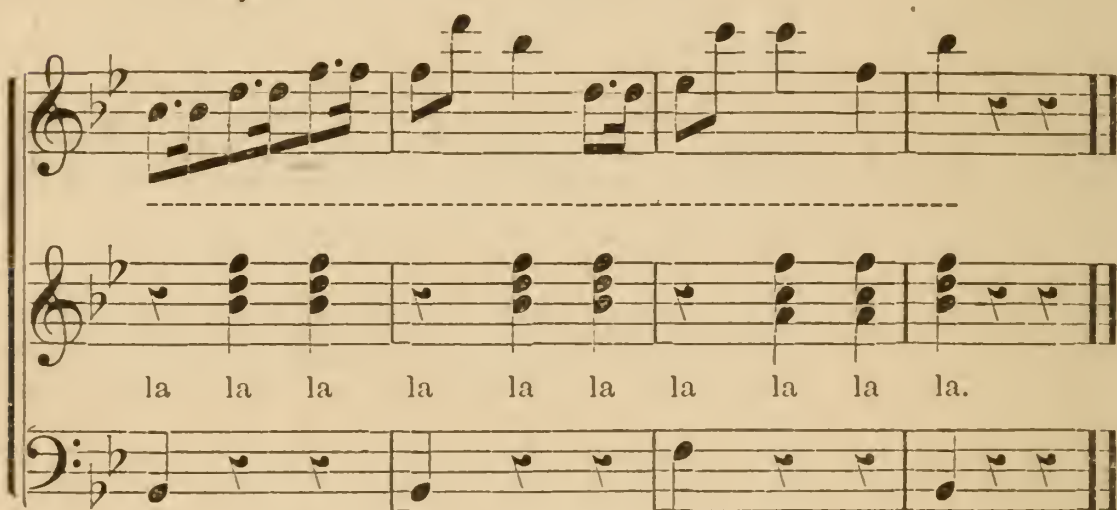
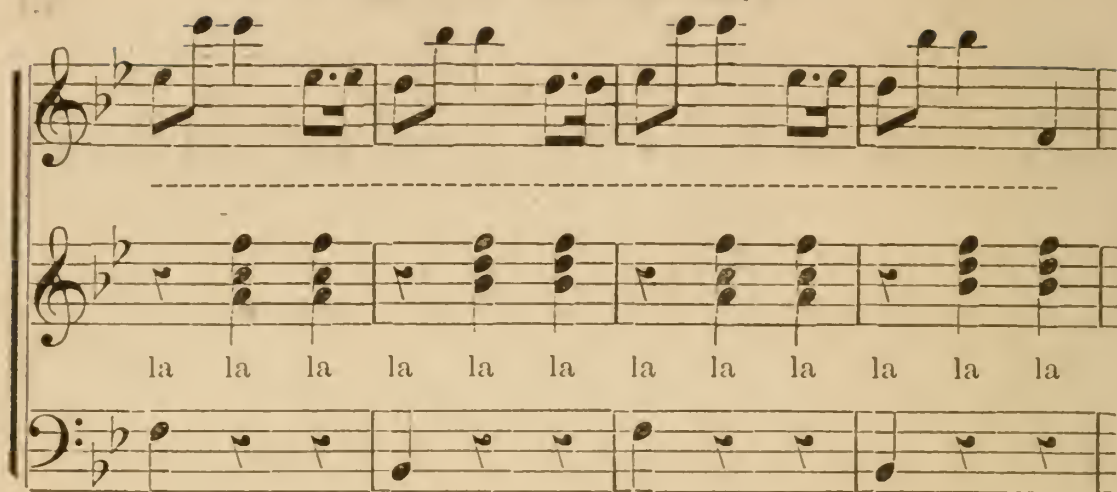
First system of musical notation. The treble staff contains a melody with lyrics: "sing - ing. U - ra - li - o, U - ra - li - o. Fresh as | - o." The melody includes triplet markings (3) and first/second endings (1, 2). The bass staff provides a harmonic accompaniment with triplet markings (3).

Warble.

Section titled "Warble." The treble staff features a melodic line with a long "La" note indicated by a dashed line. The bass staff contains a series of chords. Below the bass staff, the word "CHORUS." is followed by the lyrics "La la la la la la la la la".

Second system of the "Warble" section. The treble staff continues the melodic line with a "La" note indicated by a dashed line. The bass staff continues the chordal accompaniment. Below the bass staff, the lyrics "la la la la la la la la la." are written.

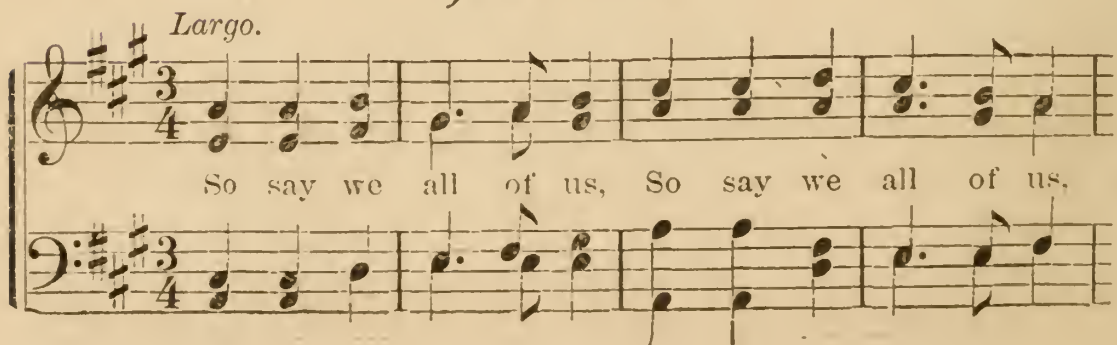




2 When the day is closing o'er us,  
     Uralio, Uralio,  
 And the landscape fades before us,  
     Uralio, Uralio,  
 When our merry men quit their mowing,  
 And along the glen horns are blowing,  
 Sweetly then we'll raise the chorus,  
     Uralio, Uralio.

CHORUS.—La la la, etc.

## AMERICA.



So say we all; So say we all of us, So say we  
all of us, So say we all of us, So say we all.

## THREE CROWS.

*It is the custom for some one to "line" each stanza before it is sung.*

*Largo.*

*f* 1. There were three crows sat on a tree, And  
2. Said one old crow un - to his mate, "What  
they were black as crows could be.  
shall we do for grub to eat?"

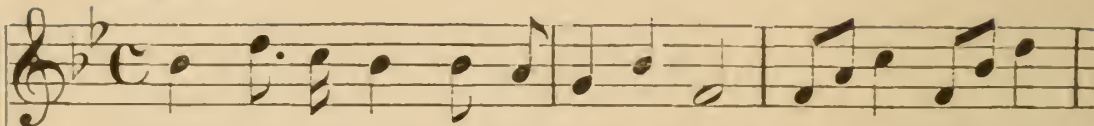
3 "There lies a horse on yonder plain,  
Who's by some cruel butcher slain."

4 "We'll perch upon his bare back-bone,  
And pick his eyes out one by one."

# PART III.

## FAIRY MOONLIGHT.

*Moderato.*



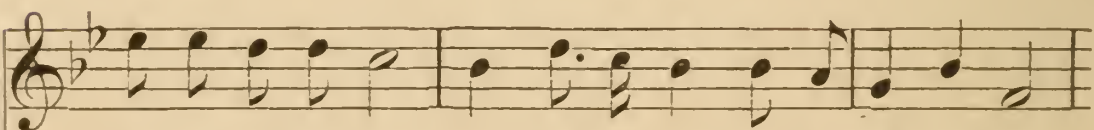
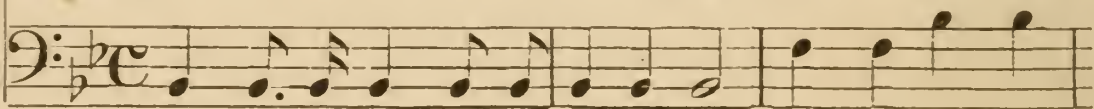
1. Hail to thee, queen of the silent night, Shine clear, shine bright,



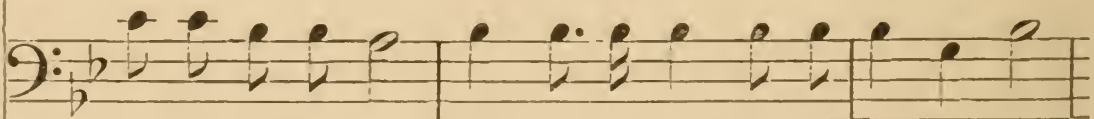
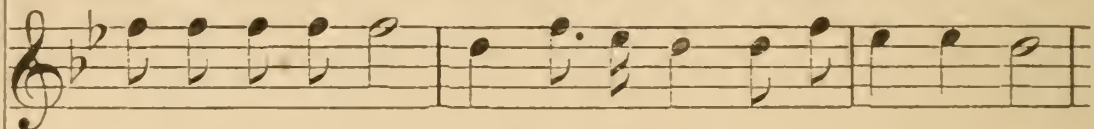
ALTO VOICE.



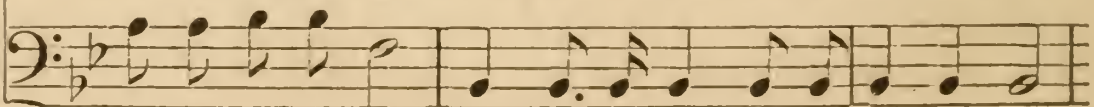
1. Hail to thee, queen of the silent night, Shine clear, shine bright,



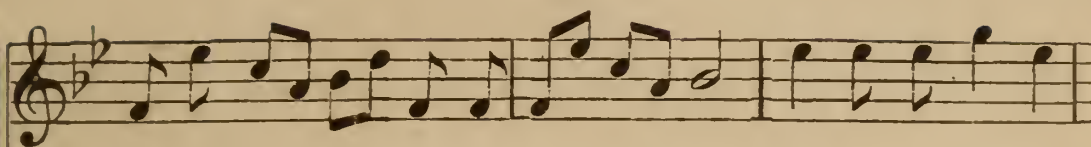
yield thy pensive light; Blithely we'll dance in thy sil - ver ray,



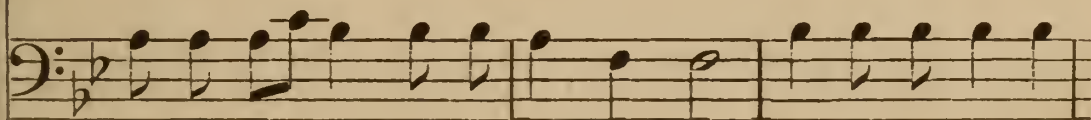
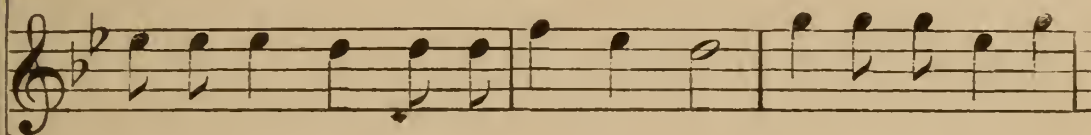
yield thy pensive light; Blithely we'll dance in thy sil - ver ray,



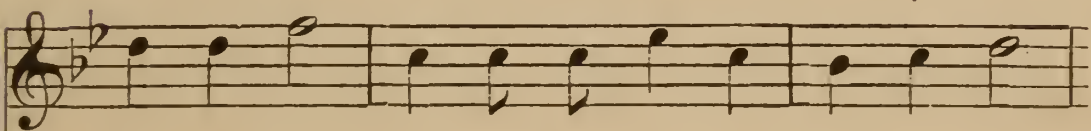
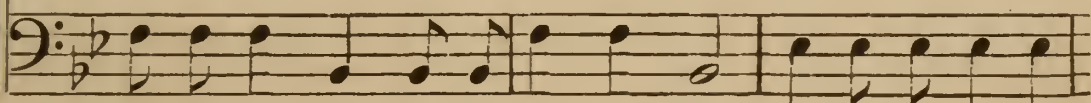




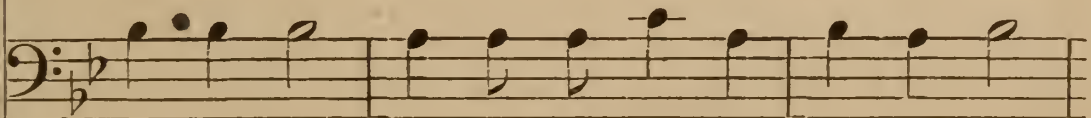
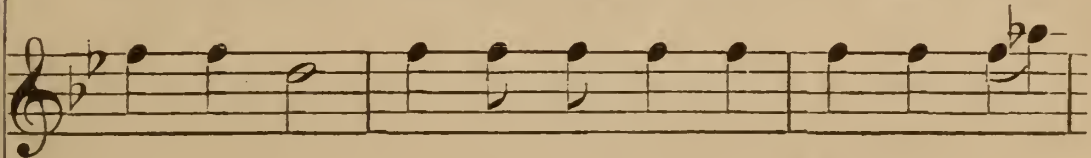
Hap - pi - ly pass - ing the hours a - way. Must we not love the



Hap - pi - ly pass - ing the hours a - way. Must we not love the

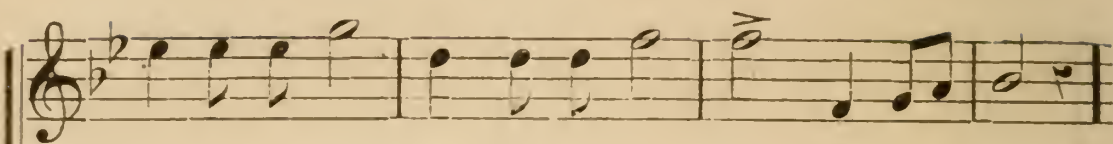


still - y night, Dress'd in her robes of blue and white?

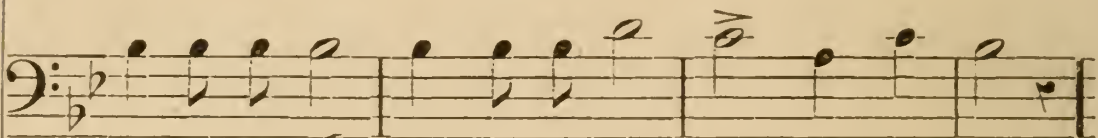
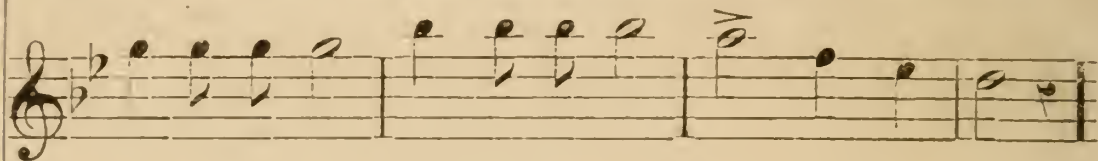


still - y night, Dress'd in her robes of blue and white?

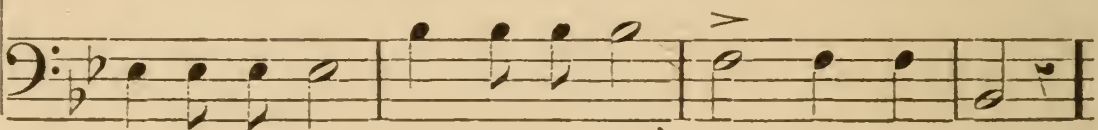




Heav'n's arches ring, Stars wink and sing, Hail, si - lent night,



Heav'n's arches ring, Stars wink and sing, Hail, si - lent night,



\*

*ritard.*



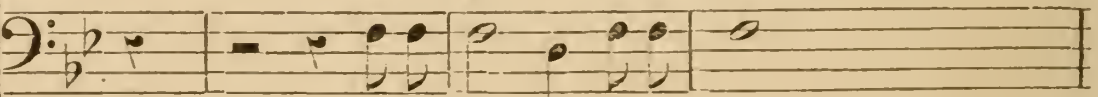
Fairy moonlight,

Fai-ry, fai-ry, fai-ry moon-

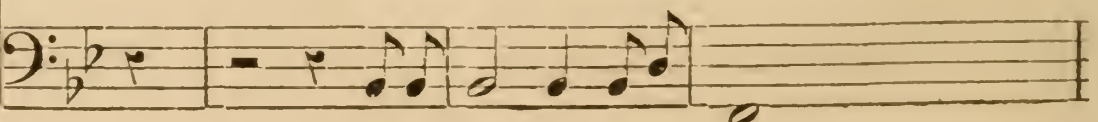


Fairy moonlight,

*ritard.*



Fairy moonlight, Fairy moon - - -



light, Fai - ry moon-light, Fai - ry moon-light,

*ritard.*

Fai - ry, Fai - ry, Fai - ry moon - light.

*ritard.*

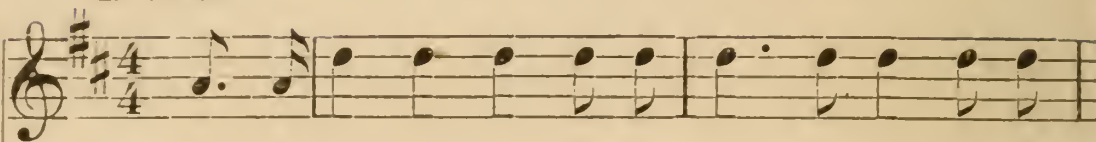
moon - - - - - light.

- 2 Dart thy pure beams from thy throne on high,  
 Beam on through sky, robed in azure dye;  
 We'll laugh and we'll sport while the night-bird sings,  
 Flapping the dew from his sable wings,  
 Sprites love to sport in the still moonlight,  
 Play with the pearls of shadowy night;  
 Then let us sing, Time's on the wing,  
 Hail, silent night, Fairy moonlight.

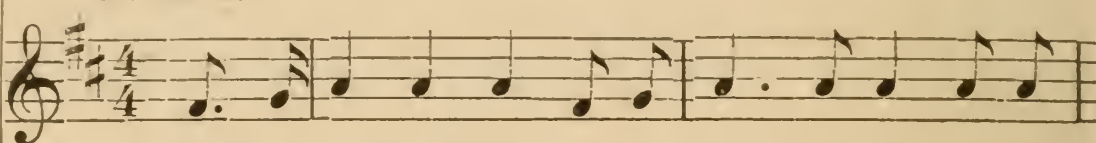


## THE OLD MOUNTAIN TREE.

2D TENOR.

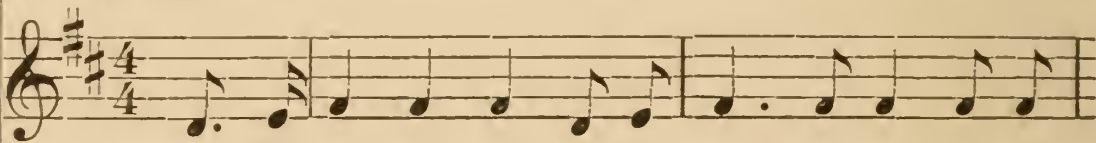


1ST TENOR.

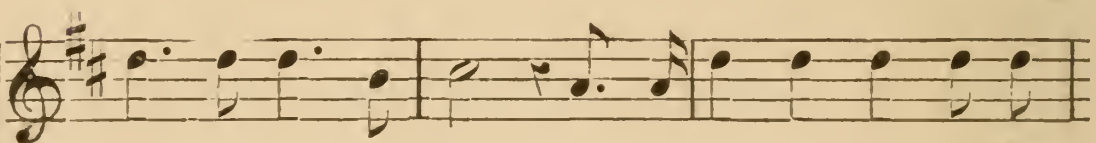


1. Oh! the home we lov'd, by the bound-ing deep, Where the

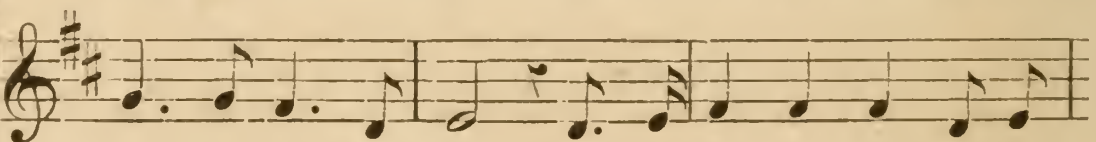
1ST BASS.

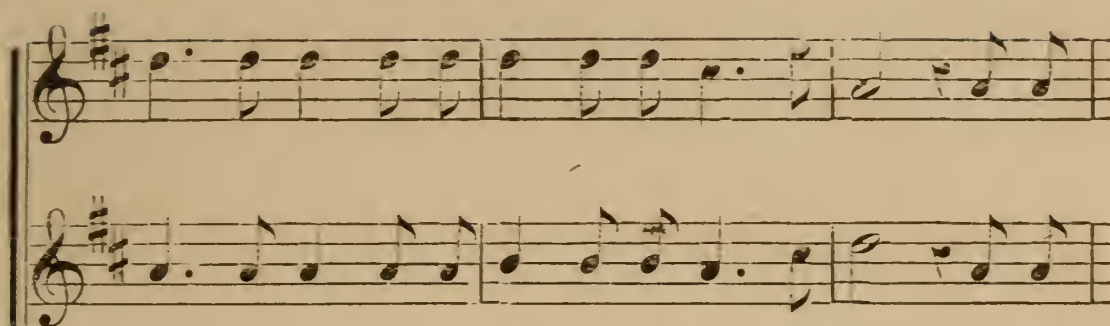


2D BASS.

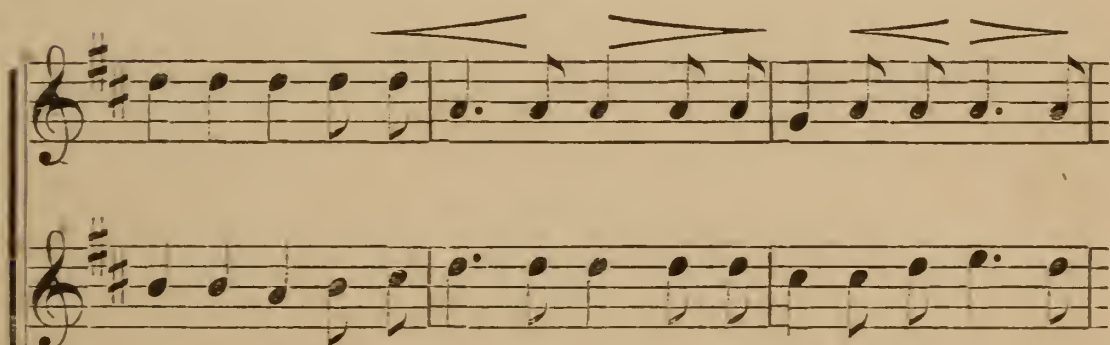
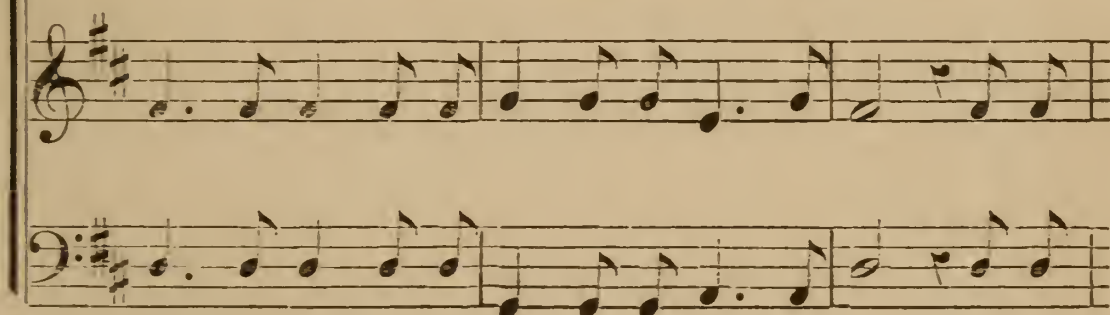


hills in glo - ry stood; And the moss-grown graves, where our

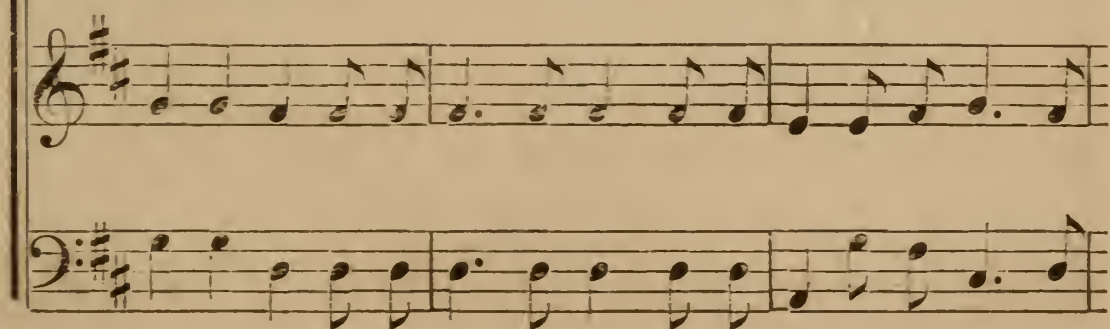




fathers sleep, 'Neath the boughs of the waving wood; We re-



member yet, with a fond re-gret, For the rock and the flow'ry



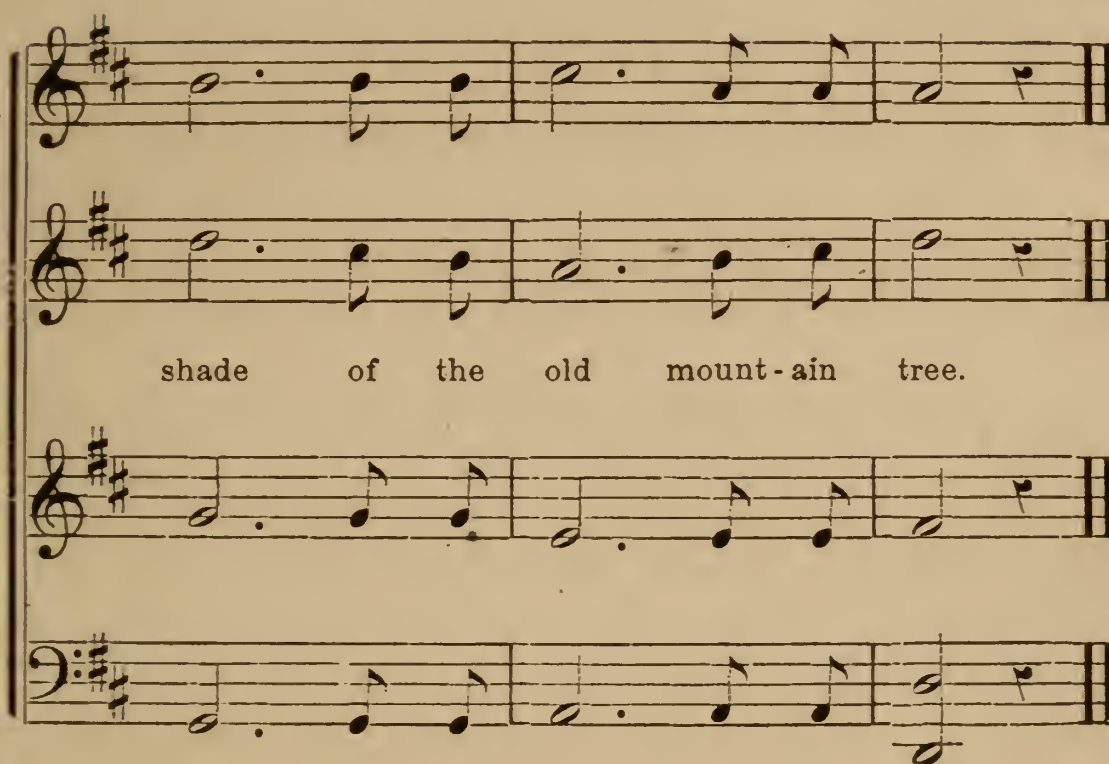
leaves, Where we once used to play, thro' the long, long day, In the

This musical system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#). The first staff begins with a fermata over a half note. The melody is written in a simple, folk-like style with eighth and quarter notes. The lyrics 'leaves, Where we once used to play, thro' the long, long day, In the' are positioned below the second staff.

shade of the old mountain tree, In the

This musical system also consists of four staves in the same key signature and clef arrangement as the first system. The melody continues with similar rhythmic patterns. The lyrics 'shade of the old mountain tree, In the' are positioned below the second staff.





2 We are pilgrims now in a stranger land,  
And the joys of youth are passed;  
Kind friends are gone, but the old tree stands,  
Unharm'd by the warring blast;  
Oh, may the lark sing in the clouds of spring,  
And the swan on the silver sea,  
But we mourn for the shade where the wild bird made  
Her nest in the old mountain tree,  
Her nest in the old mountain tree.

3 Oh! the time went by like a tale that's told,  
In a land of song and mirth,  
And many a form in the church-yard cold,  
Finds rest from the cares of earth;  
And many a day will wander away  
O'er the waves of the western sea,  
And the heart will pine and vainly pray  
For a grave by the old mountain tree,  
For a grave by the old mountain tree.

## STARS OF THE SUMMER NIGHT.

*Dolce.*

First system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics "p 1. Stars of the sum - mer night, Far in yon" are written below the first staff.

p 1. Stars of the sum - mer night, Far in yon

Second system of musical notation. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics "azure deeps, Hide, hide your golden light, She sleeps,—my lady" are written below the first staff. There are dynamic markings *p* (piano) and crescendo/decrescendo hairpins on the second and fourth staves.

azure deeps, Hide, hide your golden light, She sleeps,—my lady

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The first staff ends with a double bar line. The second staff is followed by the lyrics 'sleeps, She sleeps, She sleeps,—my la - dy sleeps.' The third staff is followed by a diamond-shaped musical ornament. The fourth staff is followed by the instruction 'rall. pp'.

*rall. pp*

sleeps, She sleeps, She sleeps,—my la - dy sleeps.

*rall. pp*

2 Moon of the summer night,  
 Far down yon western steeps,  
 Sink, sink in silver light,  
 She sleeps,—my lady sleeps,  
 She sleeps,—my lady sleeps.

3 Wind of the summer night,  
 Where yonder woodbine creeps,  
 Fold, fold thy pinions light;  
 She sleeps,—my lady sleeps,  
 She sleeps,—my lady sleeps.

4 Dreams of the summer night,  
 Tell her, her lover keeps  
 Watch, while in slumbers light  
 She sleeps,—my lady sleeps,  
 She sleeps,—my lady sleeps.



## OFT IN THE STILLY NIGHT.

*Espressivo.*

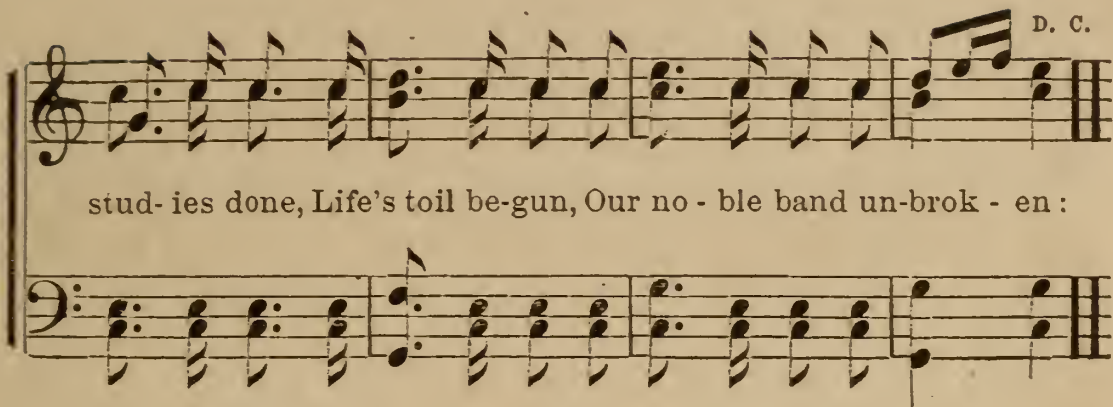
1. Oft in our fu - ture course, When oth - er ties shall  
Thus in our fu - ture lives, When oth - er ties shall

bind us, Shall mem - 'ry's gen - tle force Of  
bind us, Fond mem - 'ries shall a - rise, And

FINE.

all these scenes re - mind us; Our class-mates dear, As-  
of these scenes re - mind us.

sem - bled here, The part - ing word now spok - en, Our

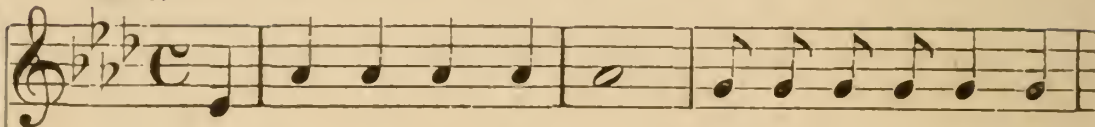


2 When we remember those  
 Young hearts with ours united,  
 Who, ere our journey's close,  
 In bloom of youth were blighted;  
 We'll drop a tear  
 Upon their bier,  
 While fondly we will cherish  
 Their blooming youth,  
 Their spotless truth,  
 Nor let their mem'ries perish.  
 Thus we'll remember those  
 Young hearts with ours united,  
 Who, ere our journey's close,  
 In bloom of youth were blighted.

3 Then oft, in future years,  
 When other ties shall bind us,  
 With mingled smiles and tears  
 We'll of these scenes remind us;  
 Our classmates dear,  
 Who with us here  
 Have trod life's path together,  
 And in our heart  
 Shall e'er have part,  
 And be forgotten never.  
 Thus oft in future years,  
 When other ties shall bind us,  
 With mingled smiles and tears  
 We'll of these scenes remind us.

## MUSIC IN THE AIR,

ALTO.

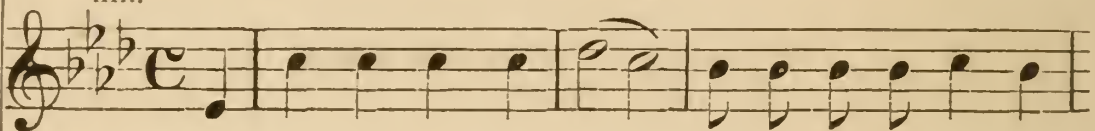


1. There's mu-sic in the air, When the in-fant morn is

TENOR.

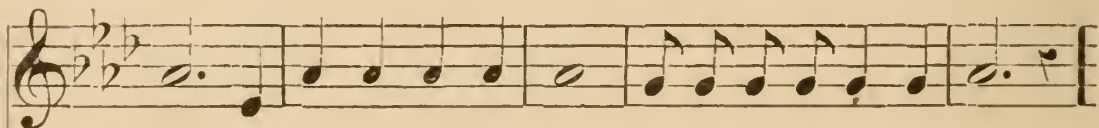
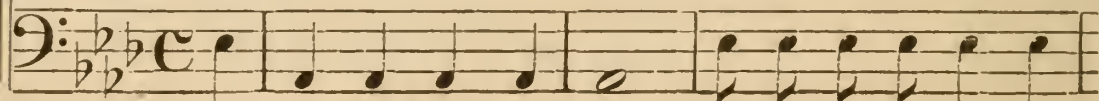


AIR.

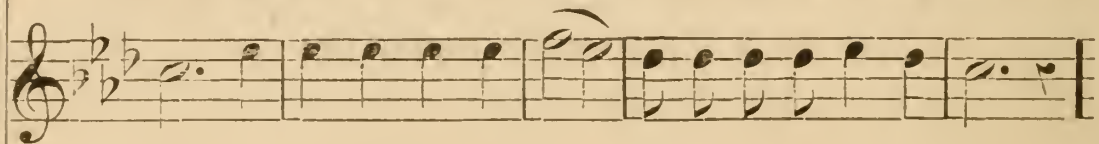


2. There's mu-sic in the air When the noontide's sultry

BASS.



nigh, And faint its blush is seen On the bright and laughing sky.



beam Reflects a golden light On the distant mountain stream.





Many a harp's extatic sound, With its thrill of joy profound,  
When beneath some grateful shade Sorrow's aching head is laid,

*dimin.* *Repeat pp.*

While we list enchanted there, To the mu-sic in the air.  
Sweetly to the spirit there Comes the mu-sic in the air.

3 There's music in the air  
 When the twilight's gentle sigh  
 Is lost on evening's breast,  
 As its pensive beauties die.  
 Then, O then, the loved ones gone,  
 Wake the pure celestial song,  
 Angel voices greet us there,  
 In the music in the air.

## EVENING BELLS.

*Andante. Dolce.*

The image displays a musical score for the hymn "Those Evening Bells." It consists of two systems. The first system features a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The second system continues the piano accompaniment. The music is written in 3/4 time with a key signature of one flat (B-flat). The lyrics "p 1. Those evening bells, those evening bells, How ma - ny a" are printed below the vocal staff and above the piano staff.

*p* 1. Those evening bells, those evening bells, How ma - ny a

tale their mu - sic tells Of youth, and home, and that sweet

time When last I heard their soothing chime; Those evening

bells, those evening bells, How many a tale their music tells.

2 Those joyous hours are passed away,  
 And many a heart that then was gay,  
 Within the tomb now darkly dwells,  
 And hears no more those evening bells.  
 Those evening bells, etc.

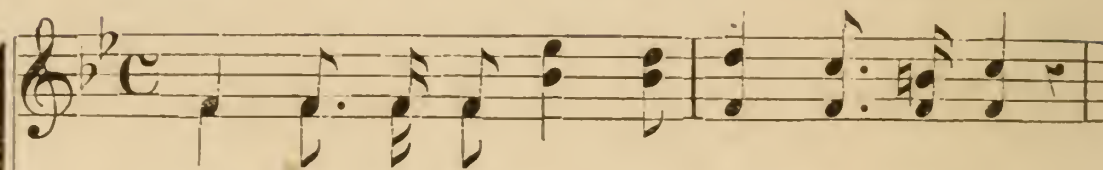
3 And so 't will be when I am gone,—  
 That tuneful peal will still ring on,  
 While other bards shall walk these dells,  
 And sing your praise, sweet evening bells.  
 Those evening bells, etc.



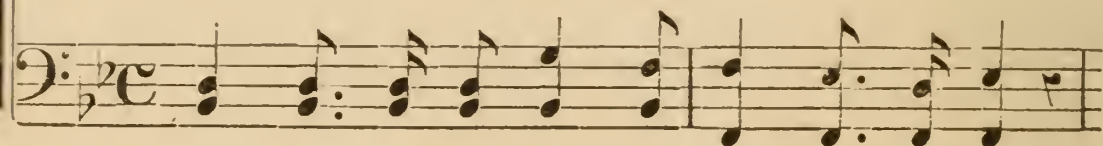
## PIRATE'S CHORUS.

*Alla Marcia.*

G. C. S. SOUTHWORTH, '63.



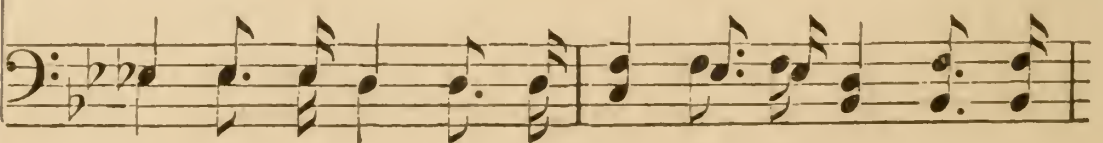
*f* 1. Shout high the an - them of ju - bi - lant praise,



Hon - or these hap - py days; Vic - to - ry bright Gilds our



ban - ner to - night, O'er the gold and the a - zure, Far



flash - es the glad light,—Shout! Ev - er may glo - ry thy

cor - o - net be, Broth - ers in u - ni - ty.

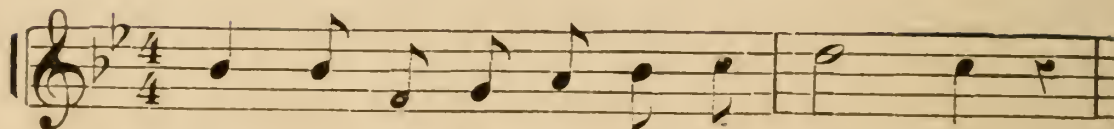
2.

Gentle and sacred covenant tie,  
 Binding our hearts for aye,  
 Altars above  
 Waft their incense of love,  
 On soft pinions of pleasure,  
 Wherever we may rove.  
 Shout! etc.

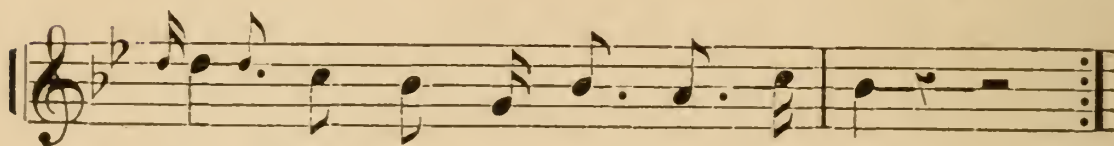
3.

Pledged by this altar, our holiest shrine,  
 Girded with love divine,  
 Pealing our cry  
 Of the battle on high,  
 On, onward press proudly,  
 To conquer or die.  
 Shout! etc.

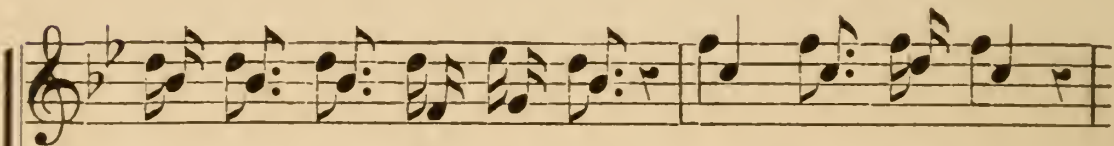
## NELLIE WAS A LADY.



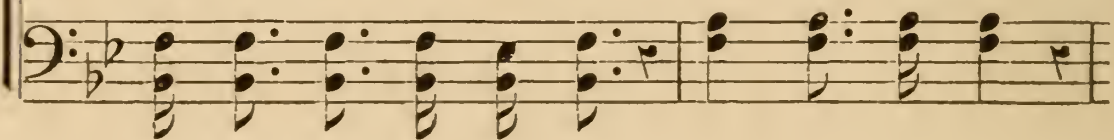
1. { Down on the Mis - sis - sip - pi float - in',  
All night the cot - ton - wood I'se tot - in',  
2. { Now I'se un - hap - py and I'se weep - in',  
Last night, while Nel - lie was a - sleep - in',



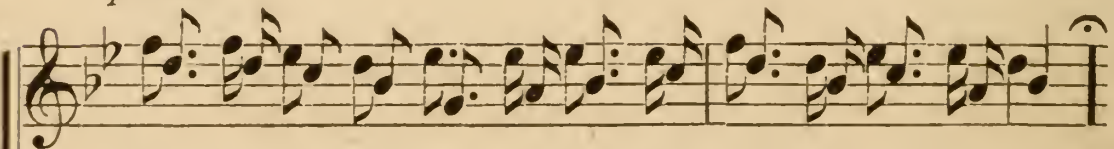
Long time I trab - bel o'er the way; }  
Sing - ing for my true lub all the day. }  
Can't tote the cot - ton - wood no more, }  
Death came a - knock - in' at the door. }



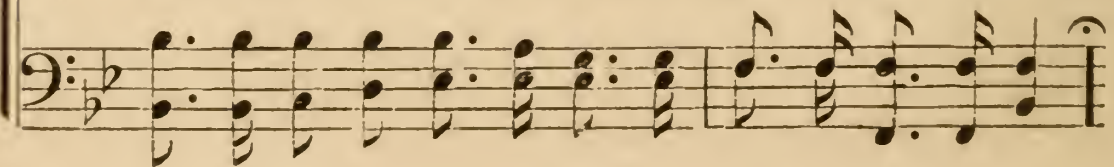
Nel - lie was a la - dy, Last night she died;



*poco rit.*

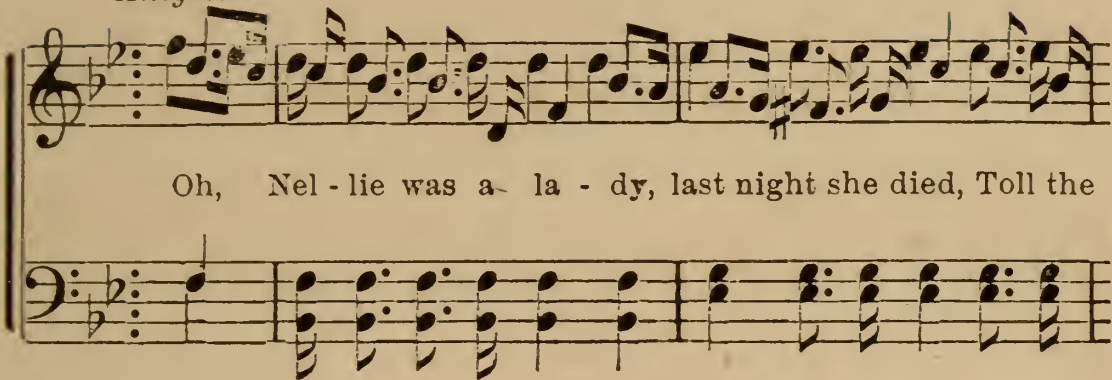


Toll the bell for lub - ly Nell, My dark Vir - gin - ia bride.

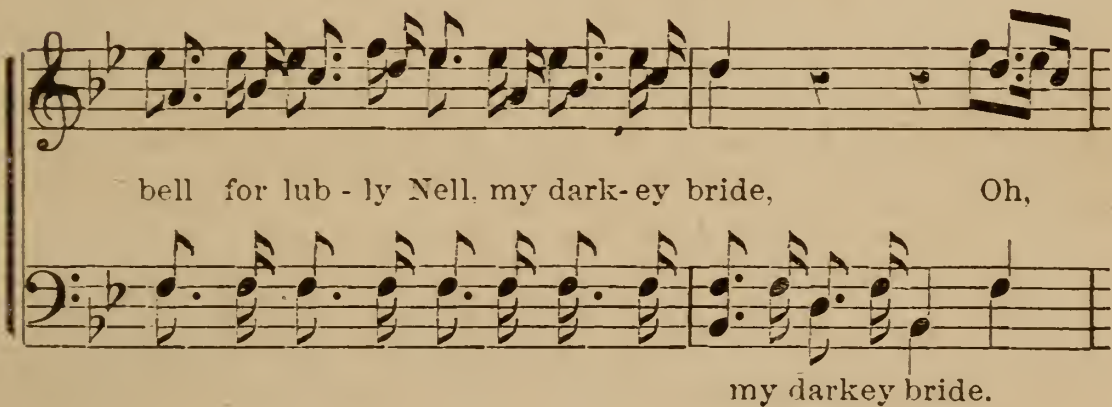




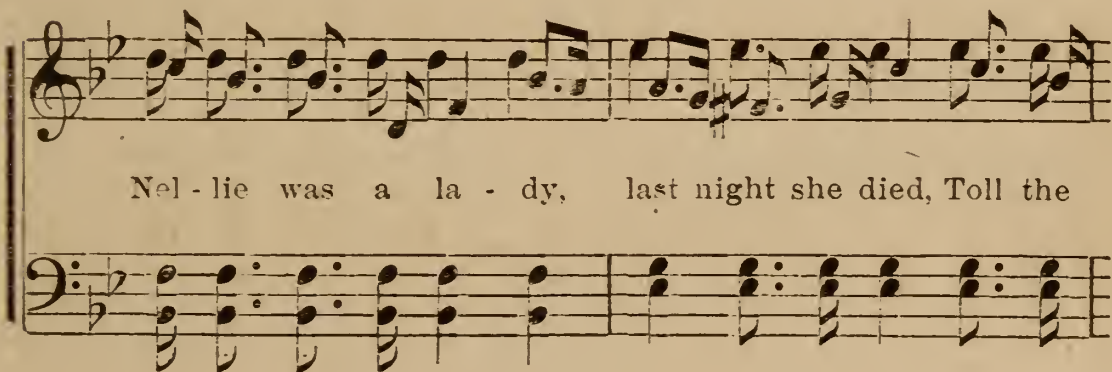
*Allegretto.*



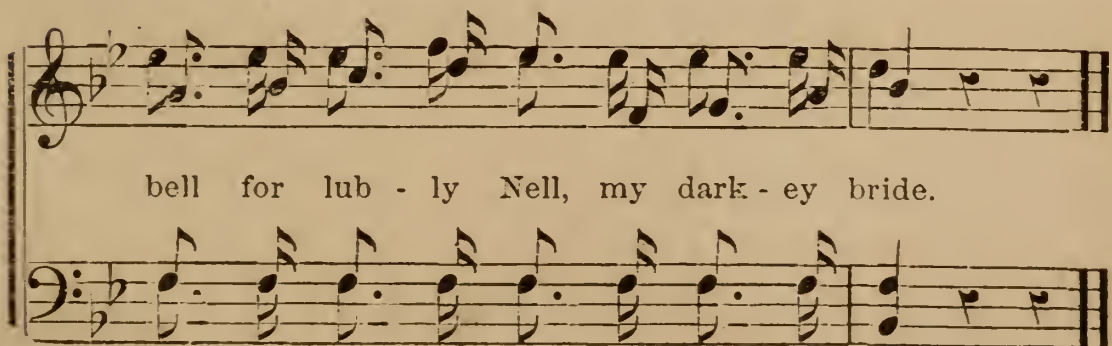
Oh, Nel - lie was a - la - dy, last night she died, Toll the



bell for lub - ly Nell, my dark-ey bride, Oh,  
my darkey bride.

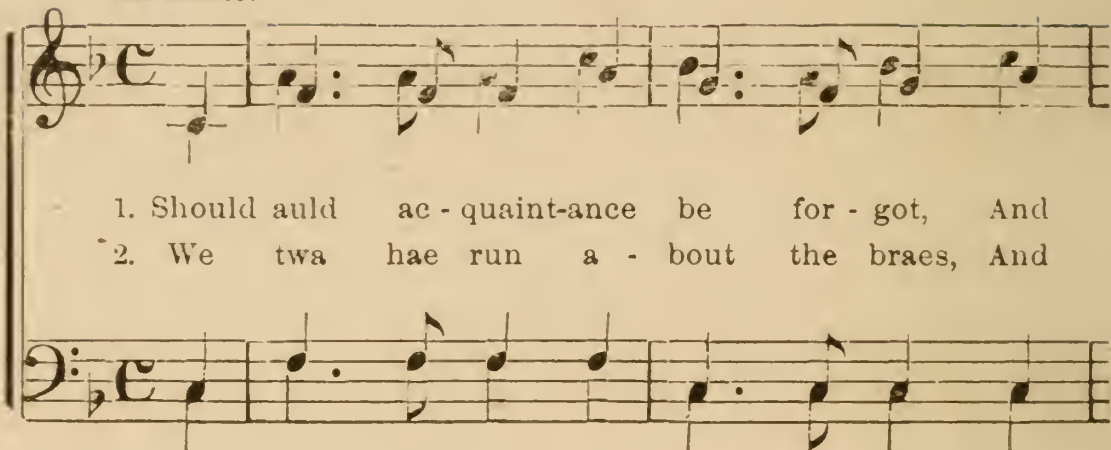


Nel - lie was a la - dy, last night she died, Toll the

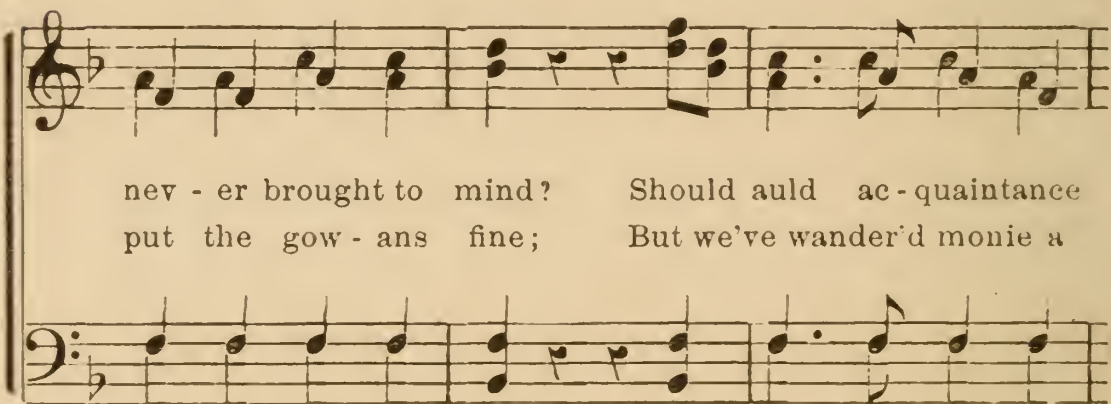


bell for lub - ly Nell, my dark - ey bride.

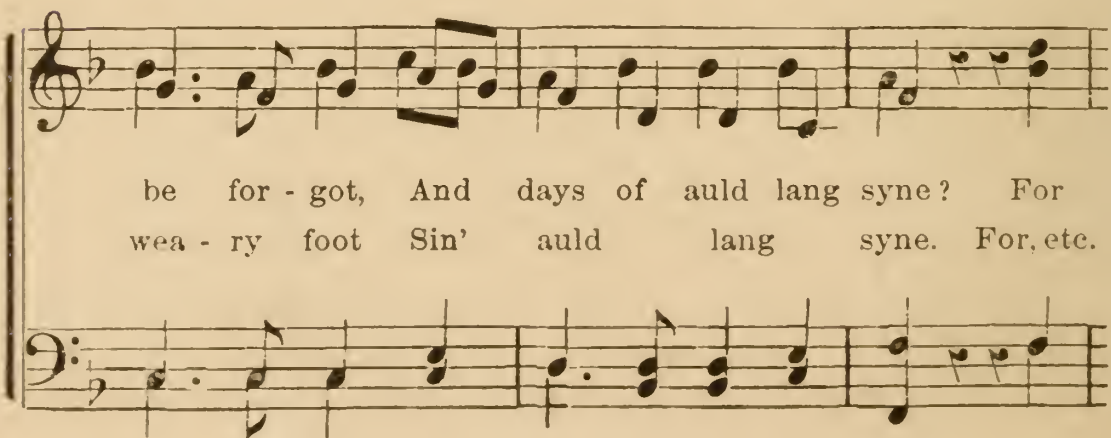
## AULD LANG SYNE.

*Moderato.*


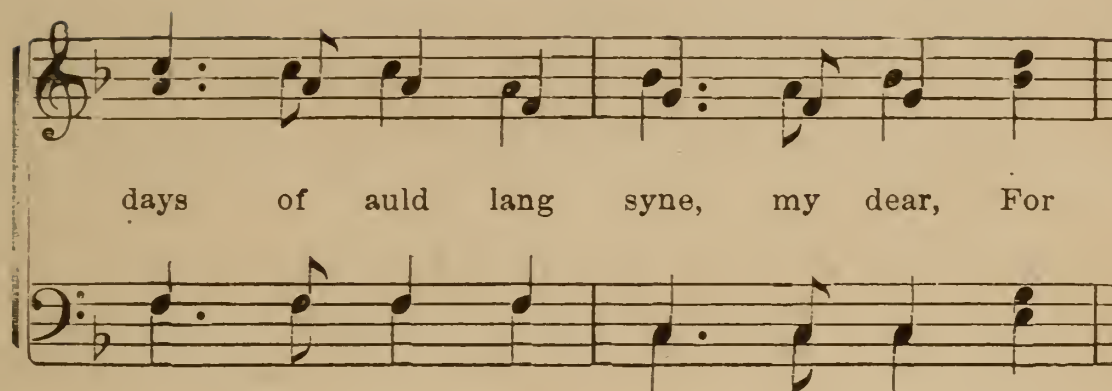
1. Should auld ac - quaint-ance be for - got, And  
 2. We twa hae run a - bout the braes, And



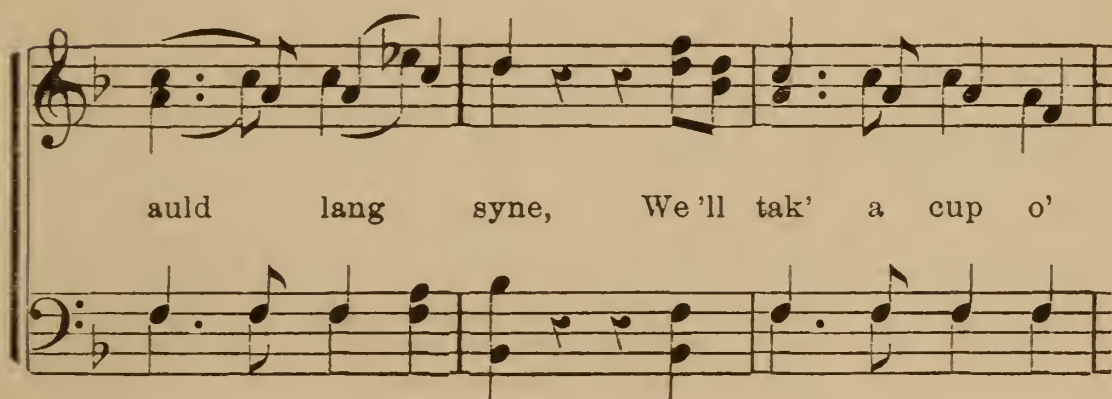
nev - er brought to mind? Should auld ac - quaintance  
 put the gow - ans fine; But we've wander'd monie a



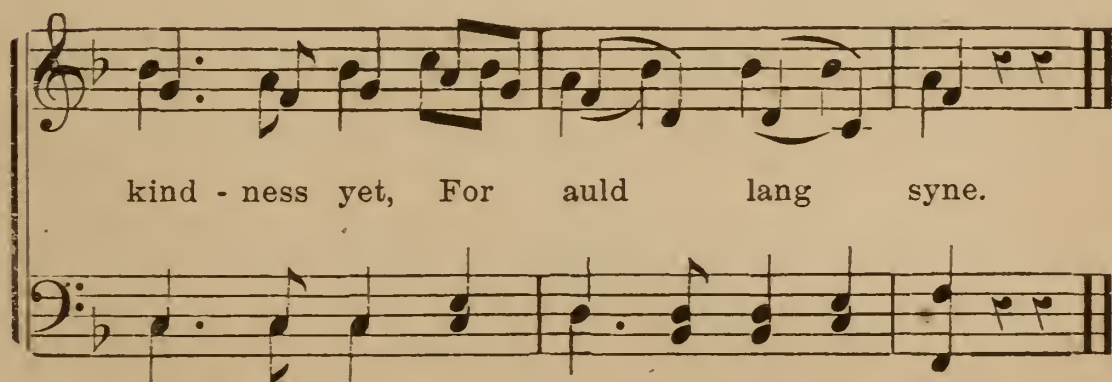
be for - got, And days of auld lang syne? For  
 wea - ry foot Sin' auld lang syne. For, etc.



days of auld lang syne, my dear, For



auld lang syne, We'll tak' a cup o'



kind - ness yet, For auld lang syne.

3 We twa hae paidl't in the burn  
Frae morning sun till dine;  
But seas between us braid have roared,  
Sin' auld lang syne.  
For days, etc.



## GAUDEAMUS.

TRANSLATED BY L. W. FITCH OF '40.

WITH TWO ORIGINAL STANZAS.

AIR — "*Gaudeamus.*"

- 1 LET us now in youth rejoice,  
None can justly blame us,  
For when golden youth has fled,  
And in age our joys are dead,  
Then the dust doth claim us.
- 2 Where have all our Fathers gone?  
Here we'll see them never:  
Seek the gods' serene abode —  
Cross the dolorous Stygian flood —  
There they dwell forever.
- 3 Brief is this our life on earth,  
Brief — nor will it tarry —  
Swiftly death runs to and fro,  
All must feel his cruel blow,  
None the dart can parry.
- 4 Raise we then the joyous shout,  
Life to Yale for ever!  
Life to each Professor here;  
Life to all our comrades dear,  
May they leave us never.
- 5 Life to all the maidens fair,  
Maidens sweet and smiling;  
Life to gentle matrons, too,  
Ever kind and ever true,  
All our cares beguiling.
- 6 May our land forever bloom  
Under wise direction;  
And this city's classic ground  
In munificence abound,  
Yielding us protection.
- 7 Perish sadness, perish hate,  
And ye scoffers, leave us!  
Perish every shape of woe,  
Devil and Philistine too,  
That would fain deceive us.

## ADDENDA.

- 1 YOUTH and hope a glory wear,  
While on earth they're given,

That immortals ever share  
In the pure and balmy air  
Of the hills of heaven.

- 2 Let us then in youth rejoice,  
'Twill repent us never,  
For when earthly scenes have fled,  
And this mortal life is sped,  
Youth abides forever.

## BROTHERS' CAMPAIGN SONG.

BY JOHN M. HOLMES, '57.

AIR — "*Lauriger Horatius*."

- 1 BROTHERS all in Unity,  
Knit by Love's attraction,  
Let us gird our armor on,  
Now's the time for action.  
Shake the old blue banner out,  
Tell the world its story,  
Let our song and watchword be,  
Unity and glory.
- 2 Let the fires of Auld Lang Syne  
In all hearts be burning,  
Fires of friendship, eloquence,  
Liberty and Learning. *Chorus.*
- 3 Gather in the candidates,  
Golden time is fleeting,  
Give to each a brother's right,  
Give a brother's greeting. *Chorus.*
- 4 Shall we basely bend the knee  
To Linonia? NEVER!  
Hand in hand we'll firmly stand,  
Victorious forever. *Chorus.*

## LINONIA SONG.

AIR — "*Lauriger Horatius*."

- 1 "BROTHERS all in Unity,"  
Mourning to distraction,  
Sitting around with faces blue,  
Waiting strength for action.  
*Chorus* — With their "old blue banner" down—  
Sobbing out the story,  
"This is all that's left behind  
Of David Humphrey's glory."

- 2 While beneath their banner blue  
 Brother hosts draw near us;  
 To Linonia's standard true,  
 Soon that host will fear us.  
 And their banner, in their flight,  
 Shall tell the mournful story:  
 "This is all that's left behind  
 Of David Humphrey's glory."
- 3 "Linonia," invincible,  
 Can whene'er she pleases,  
 Pull that "old blue banner" down,  
 And tear it all to pieces.  
 Pull that "old blue banner" down,  
 And tell the world the story:  
 "This is all that's left behind  
 Of David Humphrey's glory."

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## LAURIGER.

PARAPHRASED BY P. B. PORTER, '67.

AIR—"Lauriger."

- 1 OLD man Horace, sprigged with bay,  
 Truly you do say, sir,  
 Time streaks faster on his way,  
 Than *two-forty* racer.  
*Chorus* — Give us but our rum to sip;  
 We don't care a clam-shell,  
 So we kiss the pouting lip  
 Of the blooming damsel.
- 2 With bright beauty blush the grapes; —  
 So the women show it;  
 Longing for their lovely shapes,  
 Sings the tipsy poet. *Chorus.*
- 3 Tell me what great fame avails,  
 Save we can hug tightly  
 All the jolly little quails,  
 And get somewhat *slightly*. *Chorus.*

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## LAURIGER.

TRANSLATED BY L. W. FITCH, '40.

AIR — "Lauriger."

- 1 Poet of the laurel wreath,  
 Horace, true thy saying;



"Time outstrips the tempest's breath;  
For no mortal staying."

*Chorus*—Bring me cups that Bacchus crowns,  
Cups on mirth attending;  
Give me blushing maidens' frowns,  
Frowns in kisses ending.

2 Sweetly grows the grape, the maid,  
Each in beauty peerless;  
But to me, bereft and sad,  
Wintry age comes cheerless. *Chorus.*

3 Though enduring fame be mine,  
This shall yield no pleasure;  
Let me then, in love and wine,  
Find exhaustless treasure. *Chorus.*

---

## AUREM PRÆBE MIHI.

*AIR*— "*We'll dance by the light of the Moon.*"

1 FELIS sedit by a hole,  
Intenta she cum omni soul,  
Prendere rats.  
Mice cucurrunt over the floor,  
In numero, duo, tres or more,  
Obliti cats.

2 Felis saw them oculis,  
"I'll have them," inquit she, "I guess,  
Dum ludunt."  
Tunc illa crept toward the group,  
"Habeam," dixit, "good rat soup!  
Pingues sunt!"

3 Mice continued all ludere,  
Intenti in ludum vere,  
Gaudenter.  
Tunc rushed the felis unto them,  
Et tore them omnes limb from limb,  
Violenter.

### MORAL.

Mures, omni mice be shy,  
Et aurem præbe mihi,  
Benigne;  
Si hoc fuges, verbum sat,  
Avoid a huge and hungry cat,  
Studiose.

## ALUMNI SONG.

BY F. M. FINCH, '49.

AIR — "*Sparkling and bright.*"

- 1 GATHER ye smiles from the ocean isles,  
     Warm hearts from river and fountain,  
     A playful chime from the palm-tree clime,  
     From the land of rock and mountain;  
     And roll the song in waves along,  
     For the hours are bright before us,  
     And grand and hale are the elms of Yale,  
     Like fathers, bending o'er us.
- 2 Summon our band from the prairie land,  
     From the granite hills, dark frowning,  
     From the lakelet blue and the black bayou,  
     From the snows our pine peaks crowning;  
     And pour the song in joy along,  
     For the hours are bright before us,  
     And grand and hale are the towers of Yale,  
     Like giants, watching o'er us.
- 3 Count not the tears of the long gone years,  
     With their moments of pain and sorrow,  
     But laugh in the light of their memories bright,  
     And treasure them all for the morrow.  
     Then roll the song in waves along,  
     While the hours are bright before us,  
     And high and hale are the spires of Yale,  
     Like guardians, towering o'er us.
- 4 Dream of the days when the rainbow rays  
     Of Hope, on our hearts fell lightly,  
     And each fair hour some cheerful flower  
     In our pathway blossomed brightly;  
     And pour the song in joy along  
     Ere the moments fly before us,  
     While portly and hale the sires of Yale  
     Are kindly gazing o'er us.
- 5 Linger again in memory's glen,  
     'Mid the tendril vines of feeling,  
     Till a voice or a sigh floats softly by,  
     Once more to the glad heart stealing;  
     And roll the song in waves along,  
     For the hours are bright before us,  
     And in cottage and vale are the brides of Yale,  
     Like angels, watching o'er us.
- 6 Clasp ye the hand 'neath the arches grand  
     That with garlands span our greeting,  
     With a silent prayer that an hour as fair  
     May smile on each after meeting;

And long may the song, the joyous song,  
 Roll on in the hours before us,  
 And grand and hale may the elms of Yale  
 For many a year bend o'er us.

---

## BIENNIAL JUBILEE SONG.

BY CHARLES H. OWEN, '60.

AIR — "*Nelly Bly.*"

- 1 SOPHS were groaning  
 And condoling  
 Round Alumni Hall,  
 Tutors thundered  
 "No 'Old Hundred'  
 Should be sung at all."  
 But a hundred  
 Voices muttered  
 Darkly round the door;  
 Sad the moan  
 And deep the groan,  
 "Biennials are a bore."
  
- 2 They searched our pockets,  
 Watches, lockets,  
 When we all came in;  
 They watched us, too,  
 The morning through,  
 As though *we* meant "to skin."  
 But they didn't  
 Think a minute  
 Of the water jug;  
 We could keep  
 A pony leaf,  
 In the bottom of the mug.
  
- 3 Ladies pretty  
 Showed us pity  
 In Biennial;  
 But the tutors,  
*Gallant* tutors  
 Drove them from the hall;  
 Then a hundred  
 Tables thundered  
 Banged about the floor,  
 Sad the moan  
 And deep the groan,  
 "Biennials are a bore!"
  
- 4 Tutor spies  
 Shut their eyes  
 When they go to sleep,



Then how spry  
 The "equuli"  
 When there's none to peek.  
 O Tutors!  
 Sleepy Tutors!  
 Lots of pony leaves  
 Rolled up tight,  
 Out of sight,  
 Carried in our sleeves!

5 Now we're Junes,  
 Jolly Junes,  
 Biennial is done,  
 Nothing now  
 The whole year thro'  
 But jollity and fun.  
 Sophomore!  
 Bow before  
 Our magnificence!  
 Freshman brat!  
 Take off your hat—  
 No impertinence!

---

## IVY SONG.

BY CHARLES S. ELLIOT, '67.

AIR—" *Oft in the Stilly Night.*"

FAST fading from our sight,  
 The day in silence closes ;  
 Where broods the coming night,  
 Our Ivy now reposes.  
 Alas! alas! our task is done,  
 Our College life is over;  
 Those happy years now past and gone  
 We never may recover.  
 Rest, then, sweet Ivy, here,  
 Within thy quiet haven,  
 Guarding with tender care  
 That precious name there graven.

Emblem of Friendship's power,  
 In firmest ties now bind us,  
 While, in this parting hour,  
 We leave Old Yale behind us.  
 Farewell, farewell, beloved home;  
 Our hearts can only sorrow  
 That from thy halls we now must roam,  
 Sad exiles on the morrow  
 Here, then, sweet Ivy, rest, —  
 Watch o'er this latest meeting;  
 Hope of our hearts distressed,  
 Receive our last sad greeting.

# INDEX OF TUNES.

---

	PAGE
AH ME! . . . . .	79
ALMA MATER . . . . .	10
AMERICA . . . . .	94
ANTIOCH . . . . .	72
AULD LANG SYNE . . . . .	116
B-A, BA . . . . .	84
BENNY HAVENS . . . . .	12
BINGO . . . . .	40
BLACK BRIGADE* . . . . .	80
CO-CA-CHE-LUNK . . . . .	25
CONSTANTINOPLE* . . . . .	68
CRAMBAMBULI . . . . .	28
DERBY RAM . . . . .	74
DRIVE DULL CARE AWAY . . . . .	64
EVENING BELLS . . . . .	110
FAIRY MOONLIGHT . . . . .	96
GAUDEAMUS . . . . .	6
GIDEON'S BAND* . . . . .	84
GOOD NIGHT, LADIES . . . . .	91
HAMLET . . . . .	76
HEBREW CHILDREN . . . . .	59
I-EEL . . . . .	38
IL PURITANI . . . . .	8
INTEGER VITÆ . . . . .	18
JACK AND GILL . . . . .	44
JOHN BROWN HAD A LITTLE INJUN . . . . .	52

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LANDLORD, FILL THE FLOWING BOWL . . . . .	36
LAST CIGAR . . . . .	14
LATHERY . . . . .	86
LAURIGER . . . . .	5
LITORIA . . . . .	19
LITTLE MORE CIDER . . . . .	30
MARY HAD A LITTLE LAMB . . . . .	56
MENAGERIE . . . . .	54
MUSIC IN THE AIR* . . . . .	108
NELLIE WAS A LADY . . . . .	114
OFT IN THE STILLY NIGHT . . . . .	106
OH, THAT WILL BE JOYFUL . . . . .	48
OLD MOUNTAIN TREE* . . . . .	100
PETER GRAY . . . . .	60
PIRATE'S CHORUS . . . . .	112
RIG-A-JIG . . . . .	42
ROLLING HOME . . . . .	73
SAW MY LEG OFF . . . . .	87
SHOOL . . . . .	50
SPARKLING AND BRIGHT . . . . .	16
SPRINGFIELD MOUNTAIN . . . . .	62
STARS OF THE SUMMER NIGHT . . . . .	104
THE MERMAID . . . . .	66
THREE CROWS . . . . .	95
UPIDEE . . . . .	22
VIVE L'AMOUR . . . . .	33
WARBLE, No. 1 . . . . .	88
WARBLE, No. 2 . . . . .	92
YAH, YAH . . . . .	83



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